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H. W. PARKER.

HORA NOVISSIMA

THREE SHILLINGS & SIXPENCE.

LONDON: NOVELLO, EWER & Co

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

ANTONÍN DVOŘÁK.

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d. Full Score, £3 3s. Vocal and Orchestr
Parts in the Press.

*** *All communications respecting performances of this work should be addressed direct to the Publishers.*

DAILY TELEGRAPH.

The "Requiem" of Antonín Dvorák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvorák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvorák's latest masterpiece. . . . The fascination of Dvorák's music consists in the strong individuality of expression which shows itself in almost every line of the score. . . . The "Requiem" (at the Albert Hall) was followed with close attention by a large audience, and, so far as could be judged, made a profound impression.

DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvorák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvorák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

DAILY CHRONICLE.

Antonín Dvorák has at length provided his famou "Stabat Mater" with a fitting companion. . . . From a composer it would be an honourable contribution to a but from Dvorák it is specially welcome as serving to ma manifest that the noble work by which he has hither been best known to English concert frequenters was not solitary specimen of genius in the treatment of sacr subjects.

THE ATHENÆUM.

If it be true, as alleged, that the idea of writing Requiem originated when the news of the death of Cardin Newman reached the Bohemian composer, the world indirectly indebted to that distinguished ecclesiastic for o of the noblest and most beautiful tributes to the dead th ever proceeded from the hand of a musician. . . T effect of the entire combination (in the "Dies Iræ") is, we have said, stupendous, and has never been surpassed any setting of the same words.

WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrat "Stabat Mater," though which is the greater of the two shall not pretend to decide. . . . The great merits of th score consist in the wealth of rich and striking harmon and the strong infusion of fresh and original melody. have no space to describe it number by number, but I woul point to the "Dies Iræ" as one of the grandest setting ever penned of this awful hymn, and to the "Recordare and the "Offertorium" as containing music unspeakabl beautiful. The mind that conceived these things is that a master.

MANCHESTER GUARDIAN.

A second hearing deepens our admiration for this wonde ful "Requiem." It is strikingly original, and quite unlik any other setting of the Mass for the Dead. . . . Th "Recordare" surely is one of the most exquisite passage of vocal harmony that can be found in the range of musi . . . The masses of harmony towards the close ("Quar olim Abrahæ") are piled up in a way which excites u more and more, and there was little reason for surpris when it was redemanded.

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HORA NOVISSIMA

THE RHYTHM OF BERNARD DE MORLAIX ON THE CELESTIAL COUNTRY

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA

BY

HORATIO W. PARKER.
(Op. 30.)

Composed for the Church Choral Society of New York.

Price Three Shillings and Sixpence.

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TO THE DEAR MEMORY OF MY FATHER

CHARLES EDWARD PARKER

THIS WORK IS GRATEFULLY AND AFFECTIONATELY

DEDICATED.

New York, *December*, 1892.

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HORA NOVISSIMA

BEING THE RHYTHM OF BERNARD DE MORLAIX ON THE CELESTIAL COUNTRY.

The English Translation by ISABELLA G. PARKER.

PART I.

I.—CHORUS.

Hora novissima,
Tempora pessima
  Sunt, vigilemus!
Ecce minaciter
Imminet Arbiter
  Ille supremus:

Imminet, imminet,
Ut mala terminet,
  Æqua coronet,
Recta remuneret,
Anxia liberet,
  Æthera donet.

Auferat aspera
Duraque pondera
  Mentis onustæ,
Sobria muniat,
Improba puniat,
  Utraque juste.

PART I.

I.—CHORUS.

Cometh earth's latest hour,
Evil hath mighty power;
  Now watch we ever—
    Keep we vigil.
Lo, the great Judge appears!
O'er the unfolding years:
  Watching for ever.

Mightiest, mightiest,
He is made manifest
  Right ever crowning—
True hearts in mansion fair,
Free from all anxious care,
  Ever enthroning.

Bears He the painful goad,
Lightens the heavy load,
  Heavy it must be;
Giveth the rich reward,
Meteth the penance hard,
  Each given justly.

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II.—QUARTET.

Hic breve vivitur,
Hic breve plangitur,
Hic breve fletur:
Non breve vivere,
Non breve plangere,
Retribuetur.

O retributio!
Stat brevis actio,
Vita perennis;
O retributio!
Cœlica mansio
Stat lue plenis;

Quid datur et quibus
Æther? egentibus,
Et cruce dignis,
Sidera vermibus,
Optima sontibus,
Astra malignis.

Sunt modo prælia,
Postmodo præmia.
Qualia? plena:
Plena refectio,
Nullaque passio,
Nullaque pœna.

III.—ARIA—Bass.

Spe modo vivitur,
Et Syon angitur
A Babylone;
Nunc tribulatio;
Tunc recreatio,
Sceptra, coronæ.

Tunc nova gloria
Pectora sobria
Clarificabit,
Solvet enigmata,
Veraque Sabbata
Continuabit.

Patria splendida,
Terraque florida,
Libera spinis,
Danda fidelibus
Est ibi civibus,
Hic peregrinis.

IV.—CHORUS—Introduction and Fugue.

Pars mea, Rex meus,
In proprio Deus
Ipse decore
Visus amabitur,
Atque videbitur
Auctor in ore.

II.—QUARTET.

Here life is quickly gone,
Here grief is ended soon,
Here tears are flowing;
Life ever fresh is there,
Life free from anxious care,
God's hand bestowing.

O blessed Paradise!
Where endless glory lies,
Rapture unending.
O dwelling full of light,
Where Christ's own presence bright
Glory is lending.

Who shall this prize attain,
Who this blest guerdon gain,
Here the cross bearing?
Crowns for the lowliest,
Thrones for the holiest,
Heaven's honours sharing.

Now is the battle hour,
Then great rewards our dower.
What are they? blessing—
Blessings unknown before,
Passion shall vex no more,
Peace yet increasing.

III.—ARIA.—Bass.

Zion is captive yet,
Longing for freedom sweet,
In exile mourning;
Now is the hour of night,
Then, crowned with full delight,
Zion returning.

Ever new glories still
The inmost heart shall fill
With joy supernal.
All doubts shall disappear,
When dawneth, calm and clear,
Sabbath eternal.

O country glorious
Love hath prepared for us,
Thornless thy flowers!
Given to faithful ones,
There to be citizens—
Such joy be ours!

IV.—CHORUS.—Introduction and Fugue

Most Mighty, most Holy,
How great is the glory
Thy throne enfolding!
When shall we see Thy face,
And all Thy wonders trace,
Joyful beholding?

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Tunc Jacob Israel,
Et Lia tunc Rachel
Efficietur,
Tunc Syon atria,
Pulcraque patria
Perficietur.

V.—ARIA—Soprano.

O bona patria,
Lumina sobria
Te speculantur:
Ad tua nomina
Sobria lumina
Collacrymantur:

Est tua mentio
Pectoris unctio,
Cura doloris,
Concipientibus
Æthera mentibus
Ignis amoris.

Tu locus unicus,
Illeque cœlicus
Es paradisus:
Non ibi lacryma,
Sed placidissima
Gaudia, risus.

VI.—CHORUS.

Tu sine littore,
Tu sine tempore,
Fons, modo rivus,
Dulce bonis sapis,
Estque tibi lapis
Undique vivus.

Est tibi laurea,
Dos datur aurea,
Sponsa decora,
Primaque Principis
Oscula suscipis,
Inspicis ora.

Candida lilia,
Vivia monilia,
Sunt tibi, sponsa,
Agnus adest tibi,
Sponsus adest tibi,
Lux speciosa.

Tota negotia,
Cantica dulcia
Dulce tonare,
Tam mala debita,
Quam bona præbita
Conjubilare.

All the long history,
All the deep mystery,
Through ages hidden.
When shall our souls be blest,
To the great marriage feast
Graciously bidden?

V.—ARIA.—Soprano.

O country bright and fair,
What are thy beauties rare?
What thy rich treasure?
Thy name brings joyful tears,
Falling upon our ears,
Sweet beyond measure.

Thou art the home of rest,
Thy mention to the breast
Gives bliss unspoken.
Who learn thy blessed ways
Shall have, in songs of praise,
Comfort unbroken.

VI.—CHORUS.

Thou ocean without shore,
Where time shall be no more,
Dwelling most gracious.
Fountain of love alone,
Thou hast the living stone,
Elect and precious.

Thou hast the laurel fair,
The heavenly Bride shall wear,
Robed in her splendour.
First shall the Prince confer
All priceless gifts on her,
With glances tender.

There are the lilies white,
In garlands pure and bright,
Her brow adorning.
The Lamb her Spouse shall be,
His light shines gloriously,
Fairer than morning.

There saints find full employ,
Songs of triumphant joy
Ever upraising.
They who are most beloved,
They who were tried and proved,
Together praising.

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PART II.

VII.—ARIA.—Tenor.

Urbs Syon aurea,
Patria lactea,
Cive decora,
Omne cor obruis,
Omnibus obstruis
Et cor et ora.

Nescio, nescio,
Quæ jubilatio,
Lux tibi qualis,
Quam socialia
Gaudia, gloria
Quam specialis:

Laude studens ea
Tollere, mens mea
Victa fatiscit;
O bona gloria,
Vincor; in omnia
Laus tua vicit.

VIII.—DOUBLE CHORUS.

Stant Syon atria
Conjubilantia,
Martyre plena
Cive micantia,
Principe stantia,
Luce serena;

Est ibi pascua
Mitibus afflua,
Præstita sanctis;
Regis ibi thronus,
Agminis et sonus
Est epulantis.

IX.—ARIA.—Alto.

Gens duce splendida,
Concio candida,
Vestibus albis,
Sunt sine fletibus
In Syon ædibus,
Ædibus almis;

Sunt sine crimine,
Sunt sine turbine,
Sunt sine lite
In Syon ædibus
Editioribus
Israelitæ.

PART II.

VII.—ARIA.—Tenor.

Golden Jerusalem,
Bride with her diadem,
Radiant and glorious;
Temple of light thou art,
O'er mind and soul and heart,
Thou art victorious.

Who can tell—who can tell
What noble anthems swell
Through thy bright portal?
What dear delights are thine,
What glory most divine,
What light immortal!

Longing thy joys to sing,
Worthily offering
Love overflowing;
Glory most bright and good,
Feed me with heavenly food,
New life bestowing.

VIII.—DOUBLE CHORUS.

There stand those halls on high,
There sound the songs of joy
In noblest measure.
There are the martyrs bright
In heaven's o'erflowing light—
The Lord's own treasure.

In pastures fresh and green
The white-robed saints are seen,
For ever resting;
The kingly throne is near,
And joyful shouts we hear,
Of many feasting.

IX.—ARIA.—Alto.

People victorious,
In raiment glorious,
They stand for ever.
God wipes away their tears,
Giving, through endless years,
Peace like a river.

Earth's turmoils ended are,
Strife, and reproach, and war,
No more annoying:
Children of blessedness
Their heritage of peace
Freely enjoying.

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X.—CHORUS—A CAPELLA.

Urbs Syon unica,
Mansio mystica,
Condita cœlo,
Nunc tibi gaudeo,
Nunc mihi lugeo,
Tristor, anhelo:

Te quia corpore
Non queo, pectore
Sæpe penetro;
Sed, caro terrea,
Terraque carnea,
Mox cado retro.

XI.—QUARTET AND CHORUS.

Urbs Syon inclyta,
Turris et edita
Littore tuto,
Te peto, te colo,
Te flagro, te volo,
Canto, saluto:

Nec meritis peto;
Nam meritis meto
Morte perire:
Nec reticens tego,
Quod meritis ego
Filius iræ.

Vita quidem mea,
Vita nimis rea,
Mortua vita,
Quippe reatibus
Exitialibus
Obruta, trita.

Spe tamen ambulo,
Præmia postulo
Speque fideque;
Illa perennia
Postulo præmia
Nocte dieque:

Me Pater optimus
Atque piissimus
Ille creavit,
In lue pertulit,
Ex lue sustulit,
A lue lavit.

O bona patria,
Num tua gaudia
Teque videbo?
O bona patria,
Num tua præmia
Plena tenebo?

O sacer, O pius,
O ter et amplius
Ille beatus,
Cui sua pars Deus:
O miser, O reus,
Hac viduatus.

X.—CHORUS.—A CAPELLA.

City of high renown,
Home of the saints alone,
Built in the heaven;
Now will I sing thy praise,
Adore the matchless grace
To mortals given.

Vainly I strive to tell
All thy rich glories well,
Thy beauty singing;
Still, with the earnest heart,
Bear I my humble part,
My tribute bringing.

XI.—QUARTET AND CHORUS.

Thou city great and high,
Towering beyond the sky,
Storms reach thee never:
I seek thee, long for thee;
I love thee, I sing thee,
I hail thee ever.

Though I am unworthy
Of mercy before Thee,
Justly I perish;
My follies confessing,
Nor claiming Thy blessing,
No hope I cherish.

In deepest contrition,
Owning my condition,
My life unholy;
Burdened with guiltiness,
Weary and comfortless,
Help, I implore Thee.

Yet will I faithfully
Strive those rewards to see,
Beck'ning so brightly;
Ask in unworthiness
Heavenly blessedness,
Daily and nightly.

For He, the Father blest,
Wisest and holiest,
Of life the Giver,
Maketh His light to shine
In this dark soul of mine,
Dwelling for ever.

O land of full delight,
Thy peerless treasures bright,
May we behold them!
Thou home of beauty rare,
May we thy blessings share!
Priceless we hold them.

O blessed for ever
A thousandfold they are
That rest attaining,
Most blessed and holy
With Thee in Thy glory
For ever reigning.

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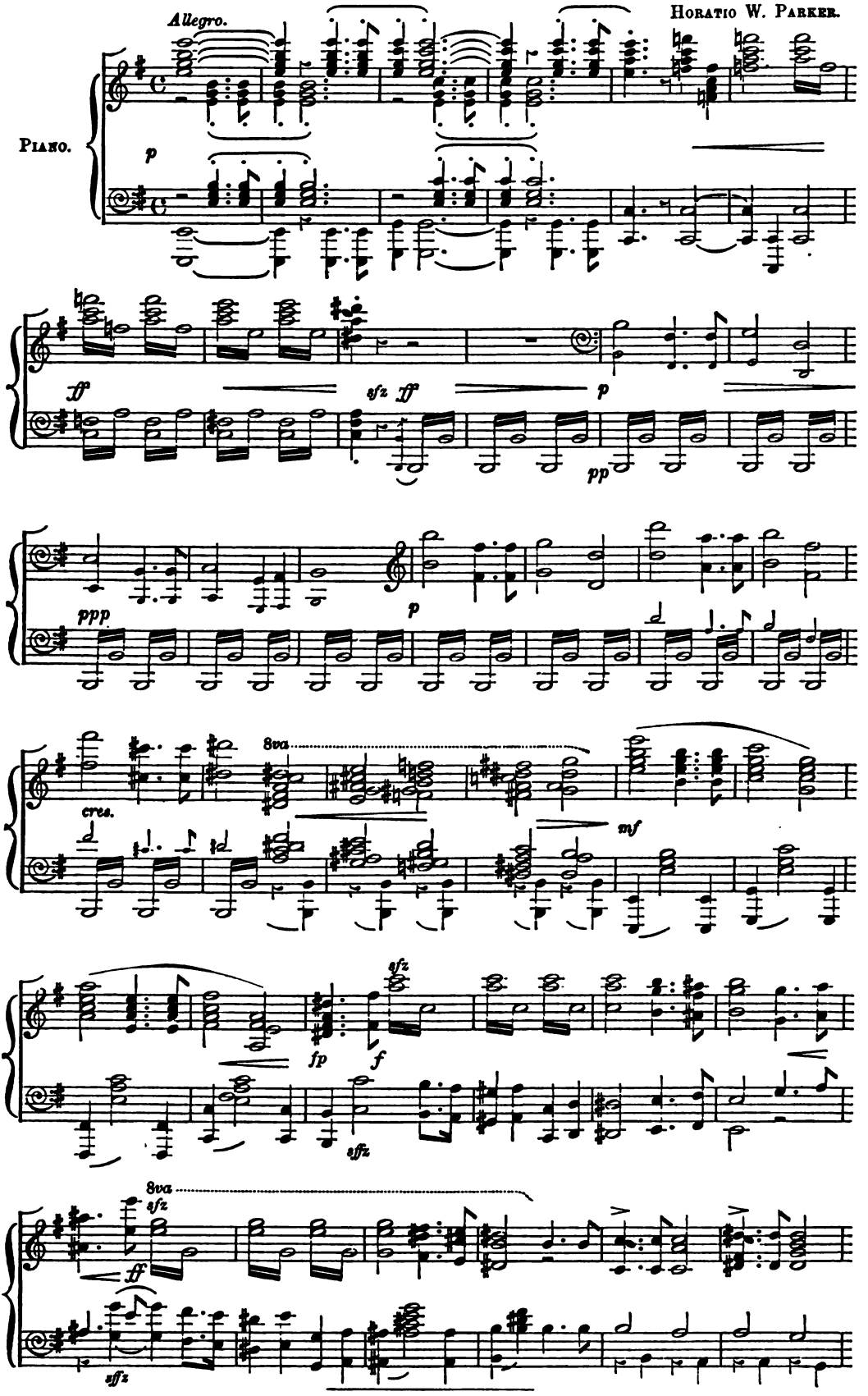

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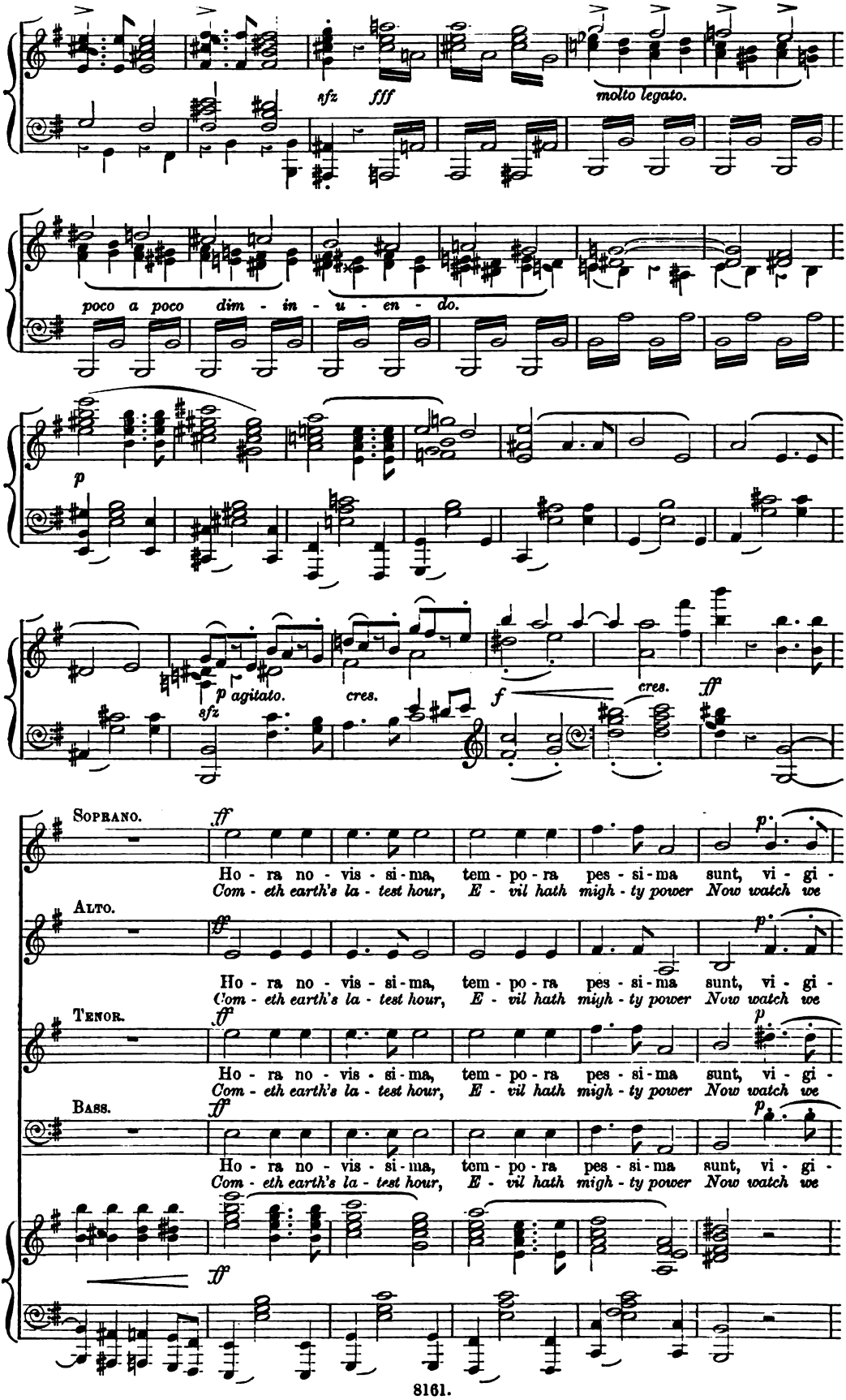

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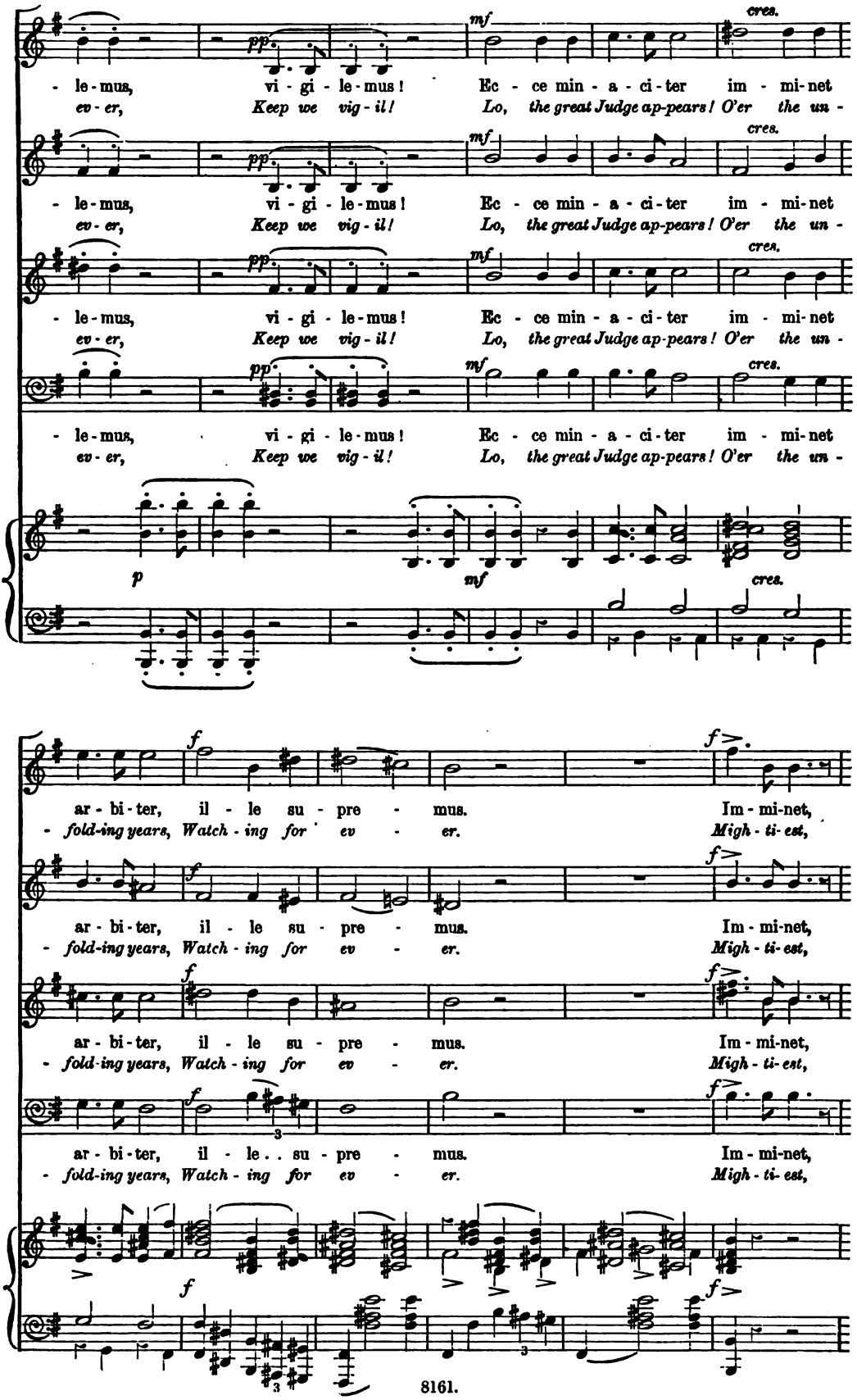

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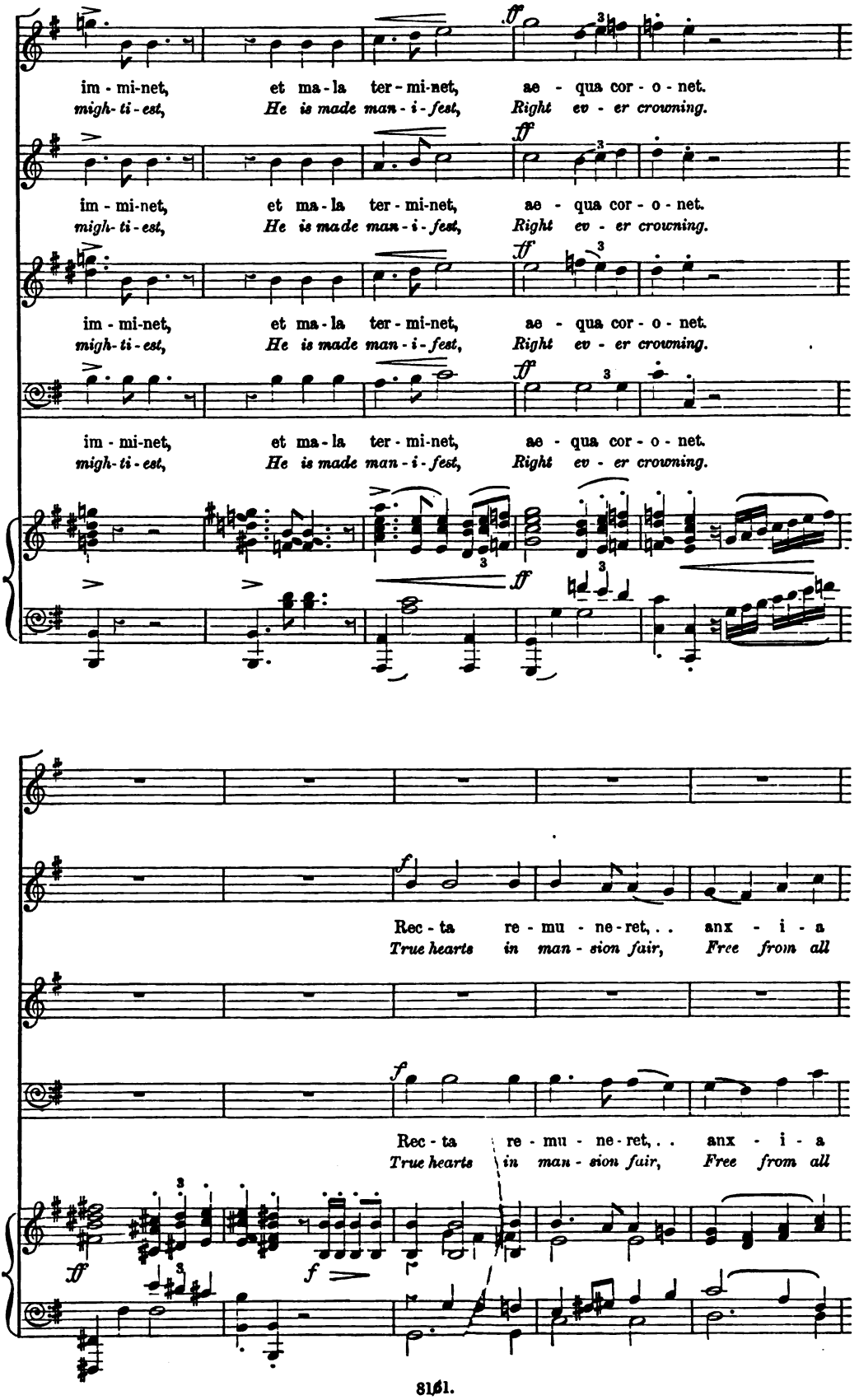

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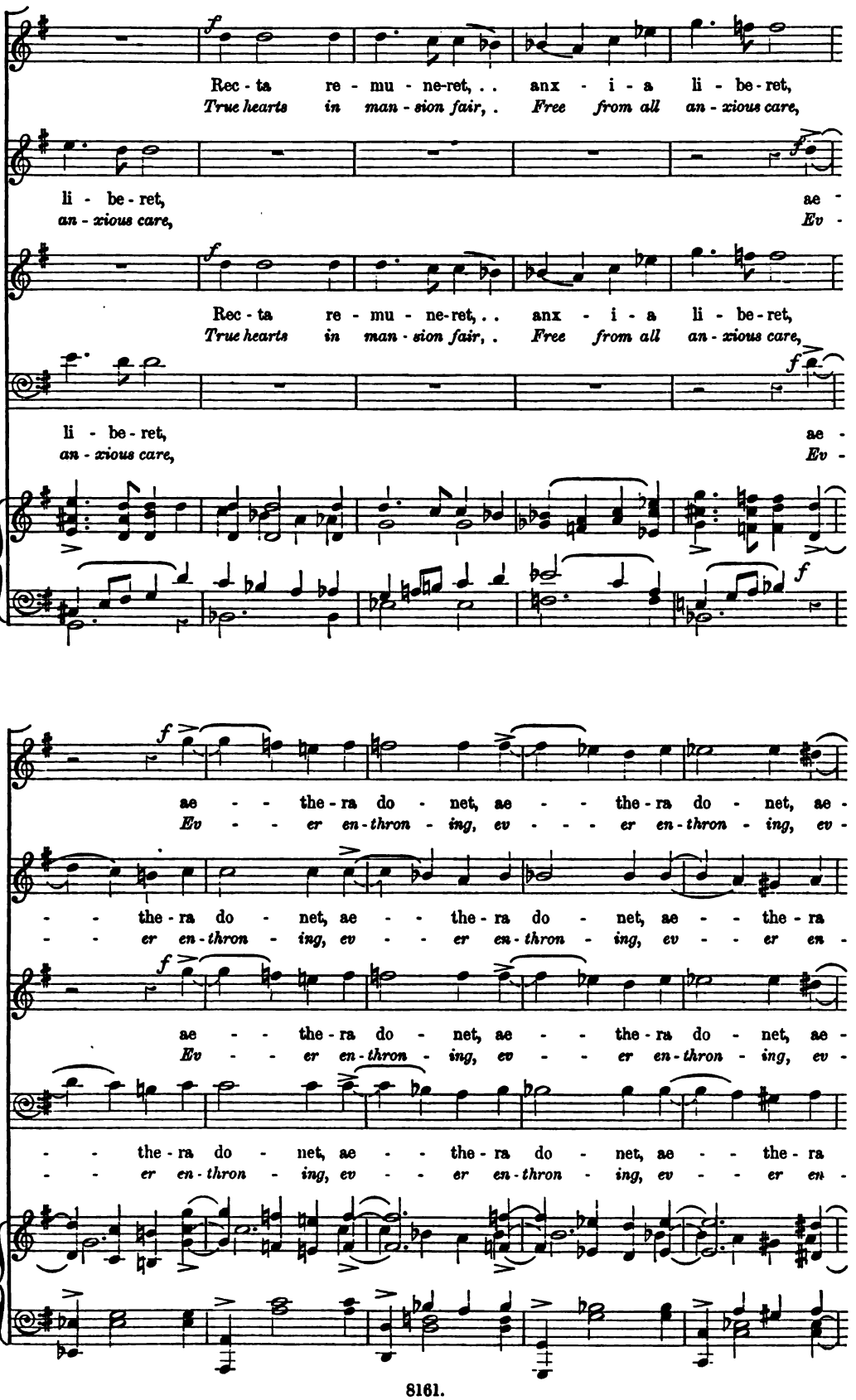

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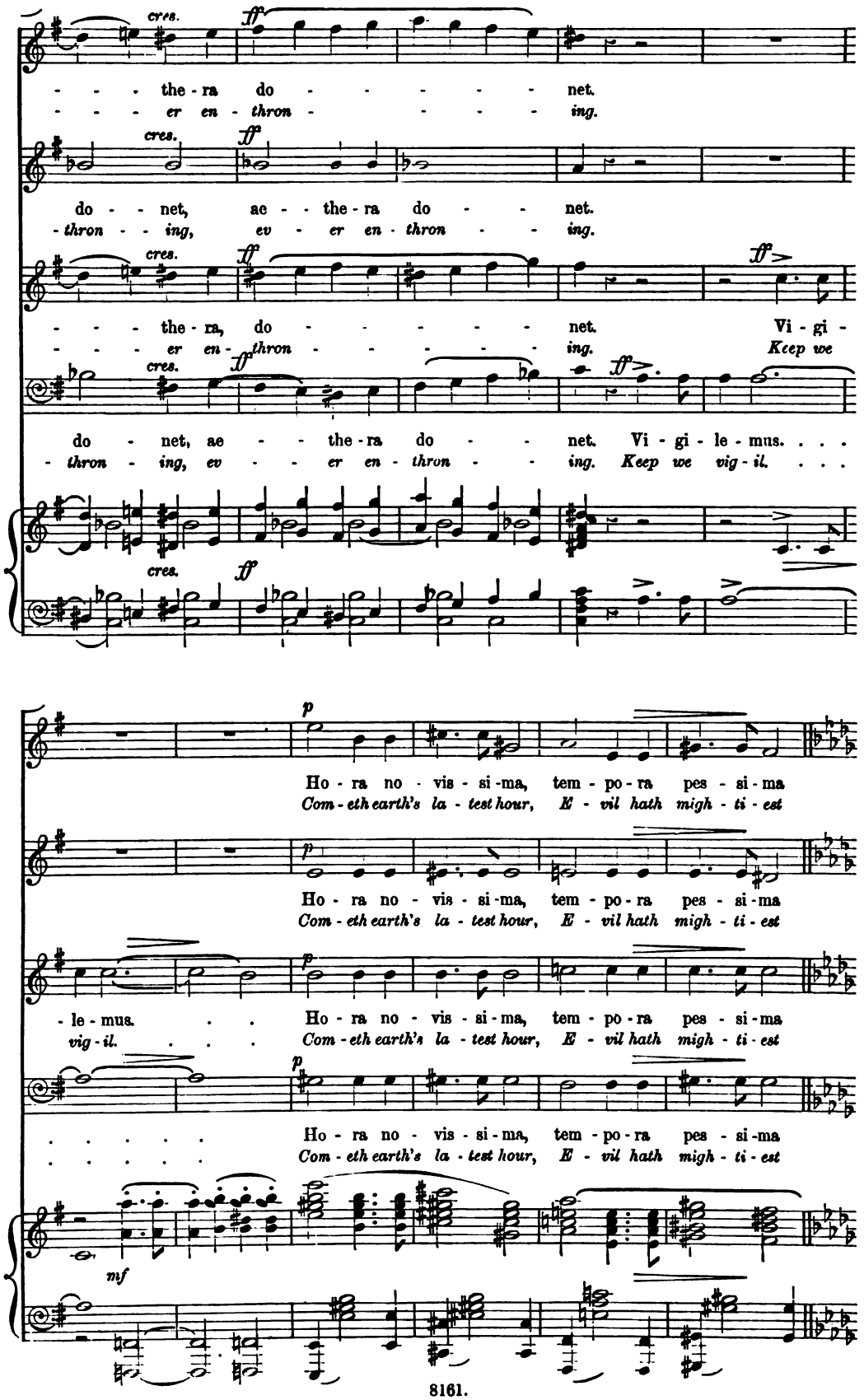

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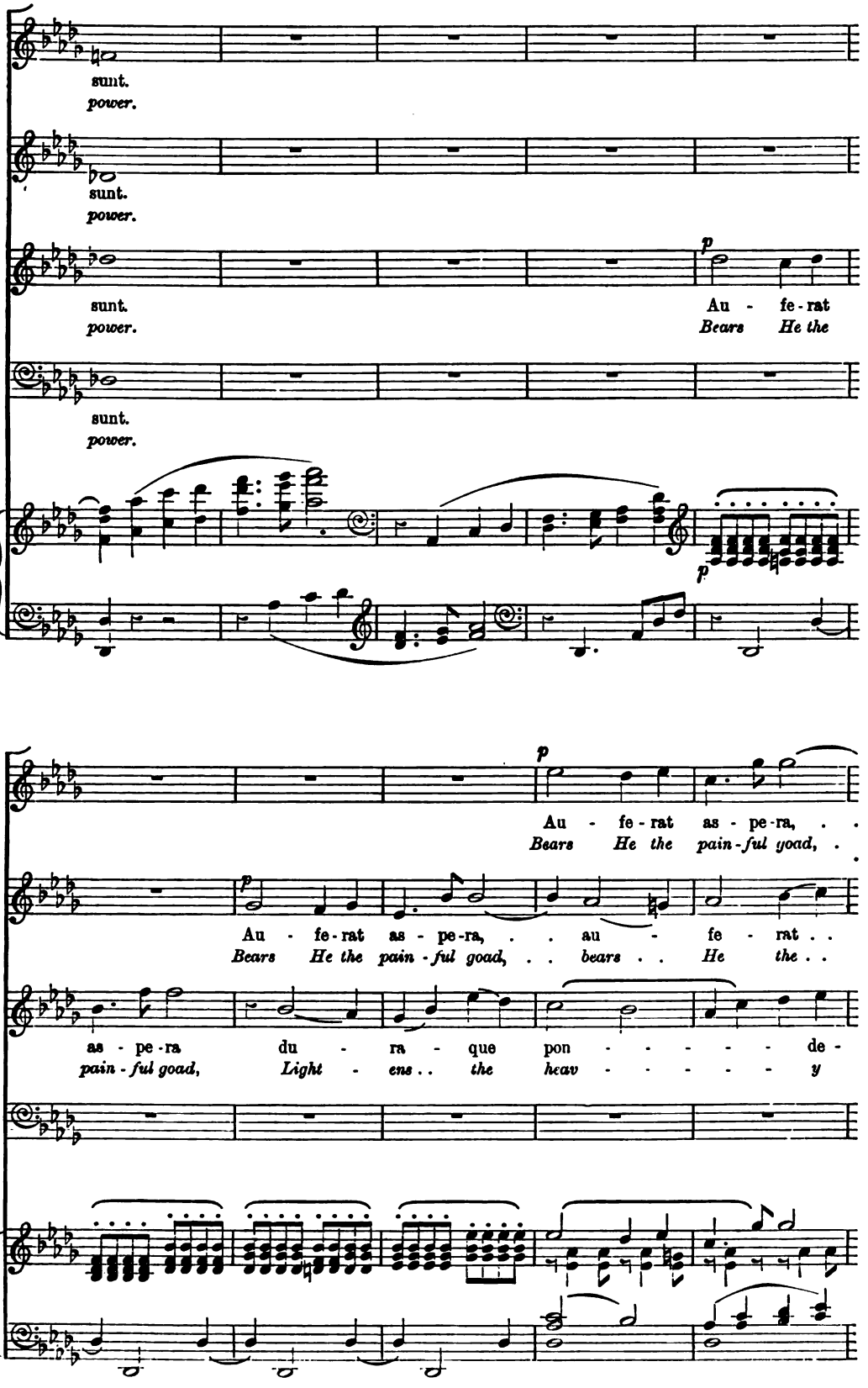

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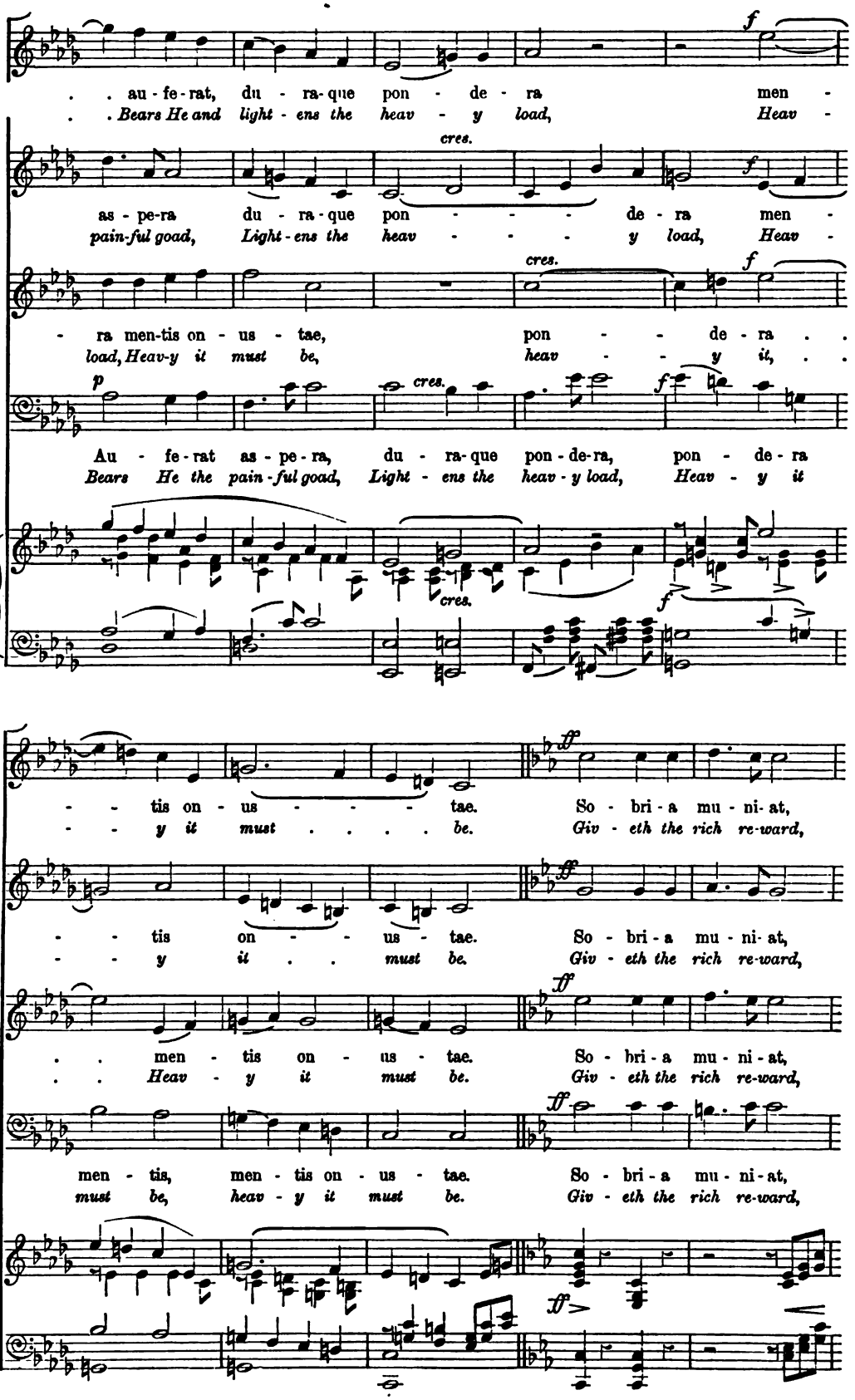

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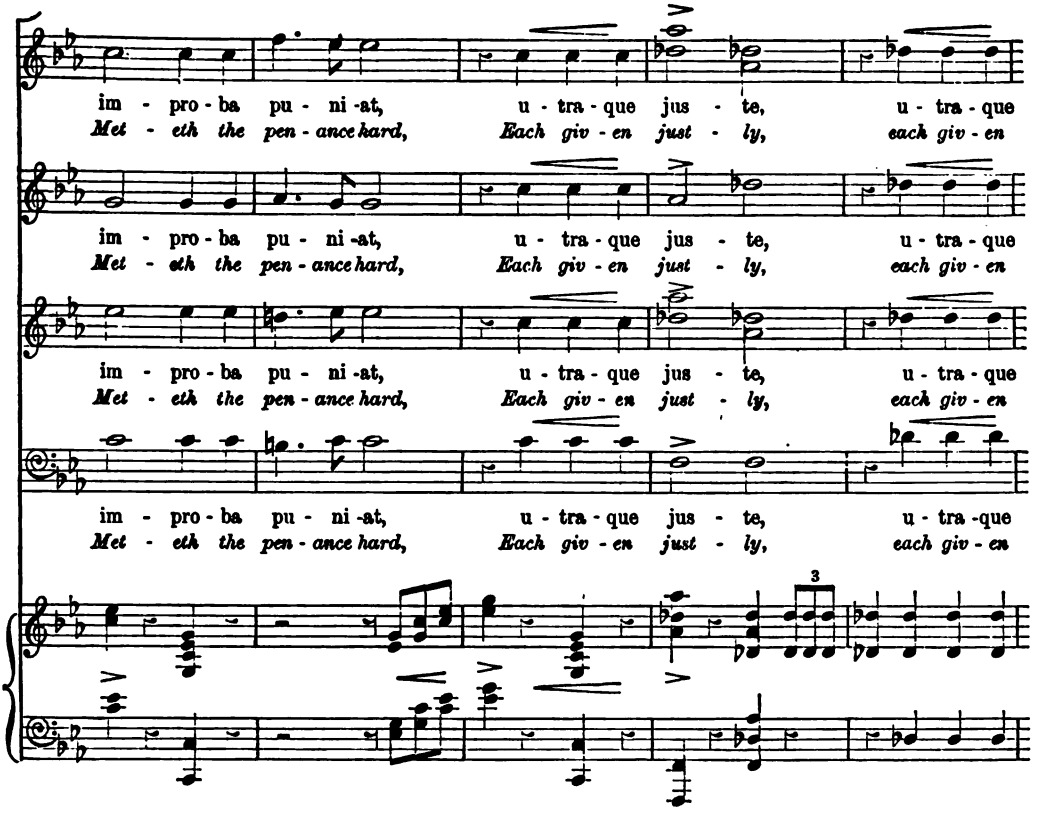

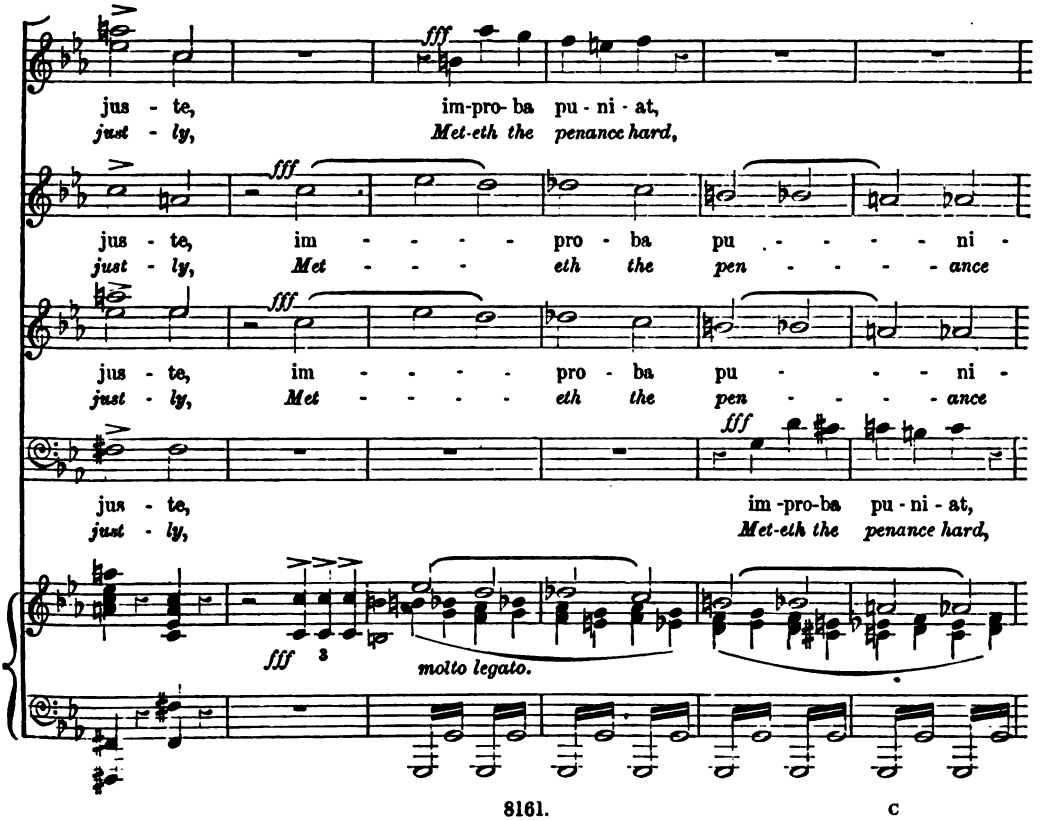

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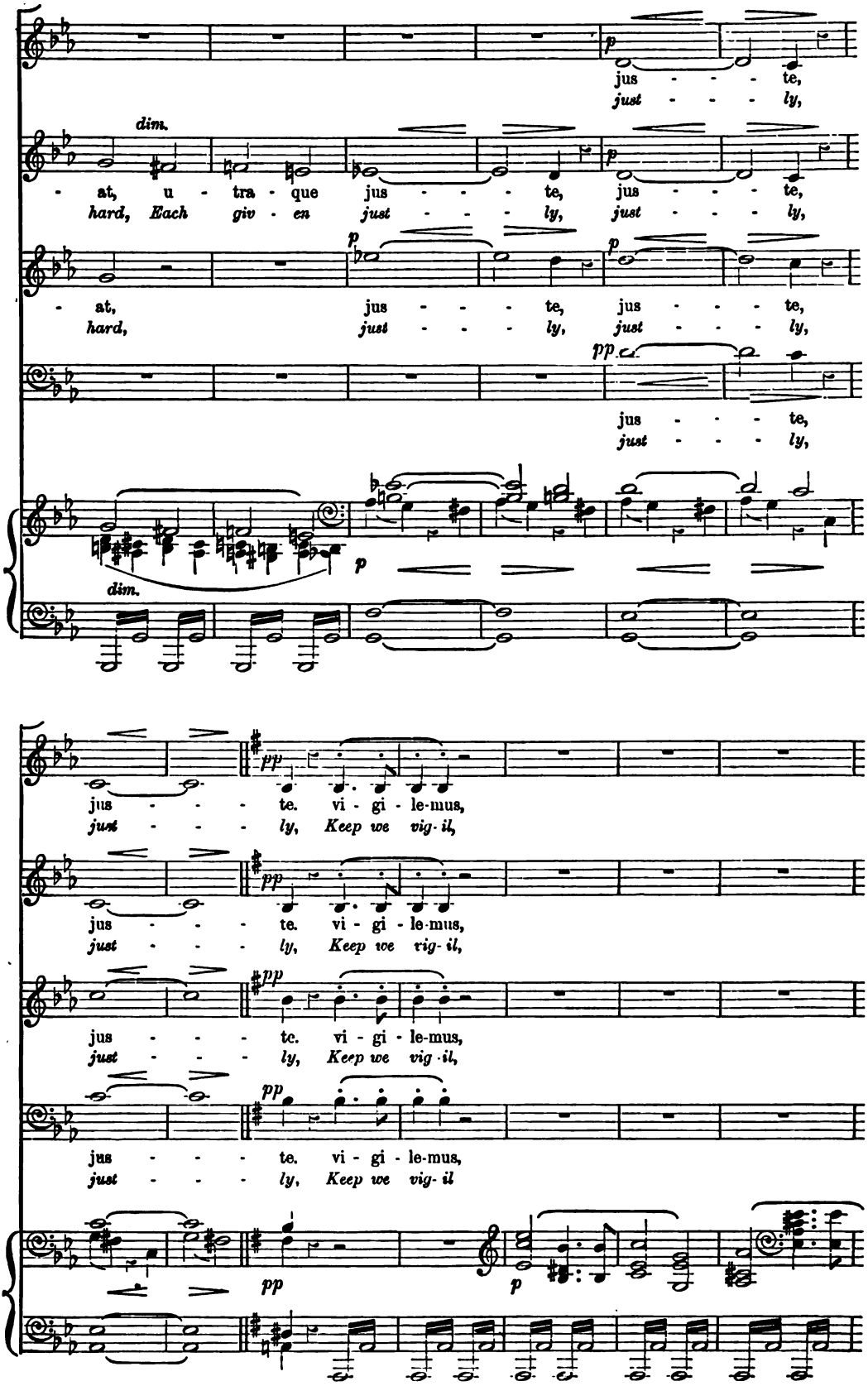

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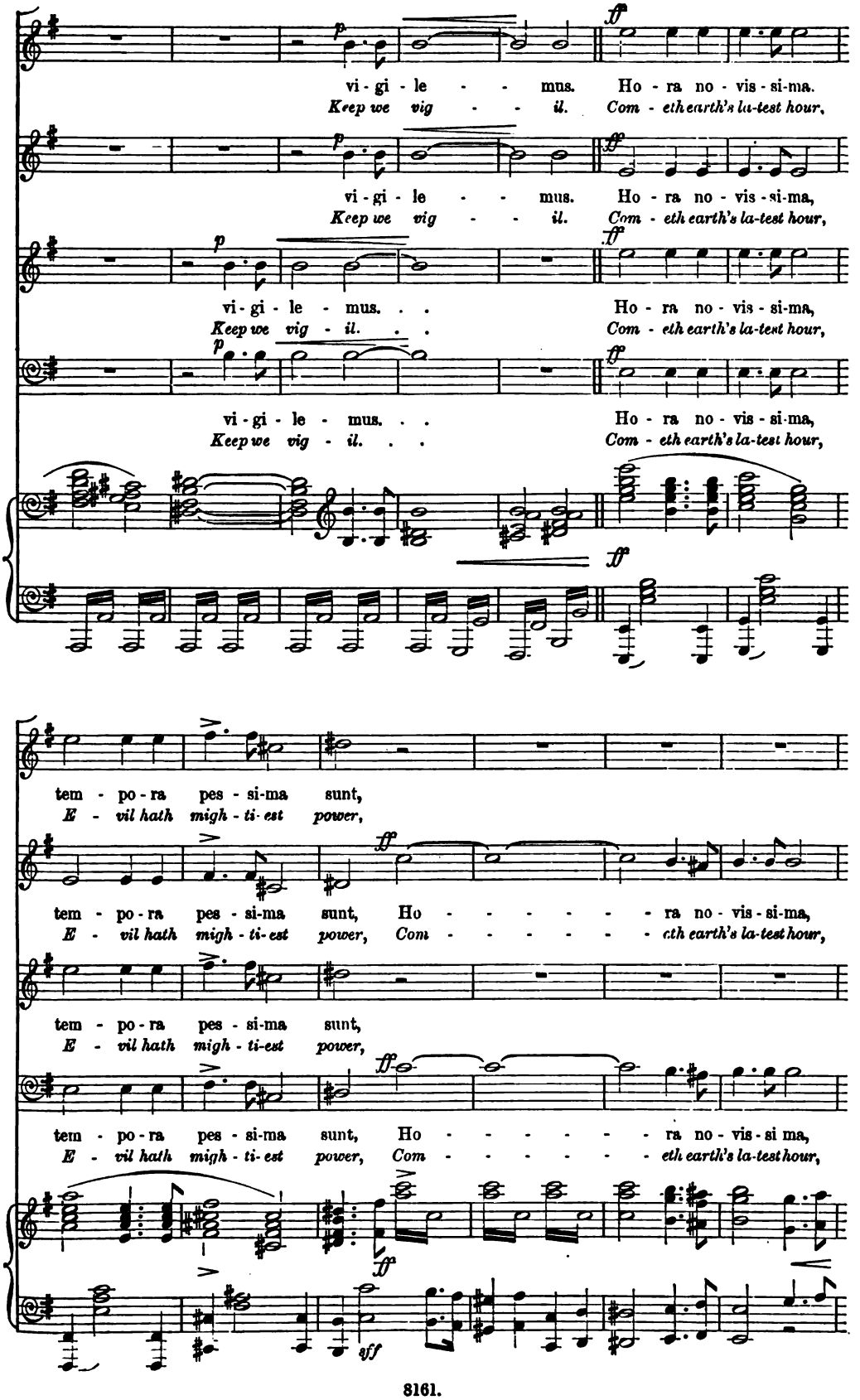

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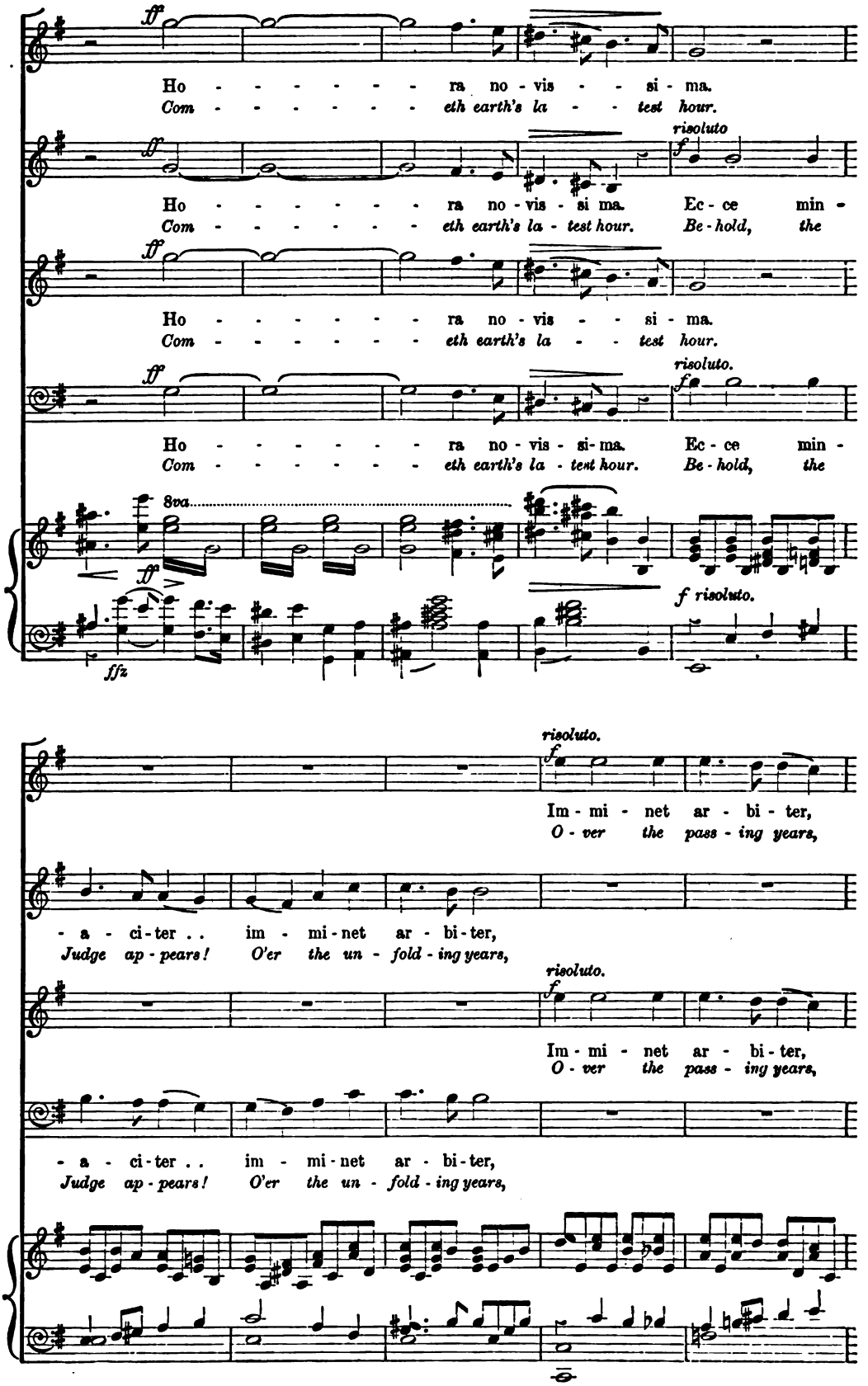

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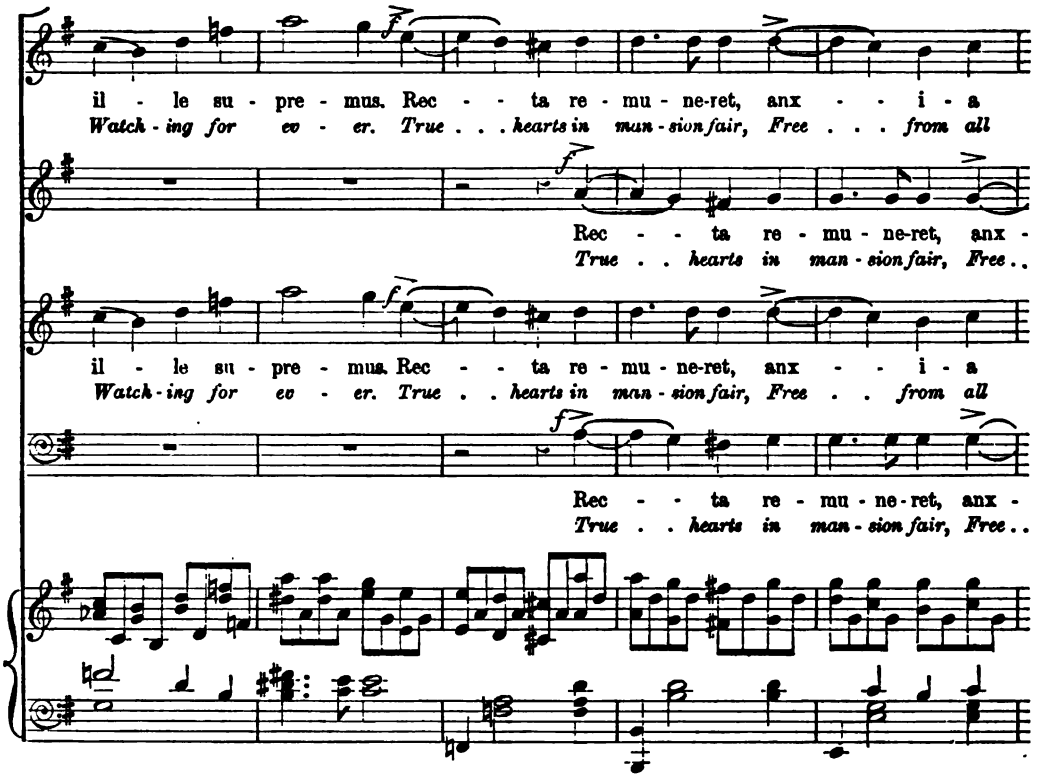

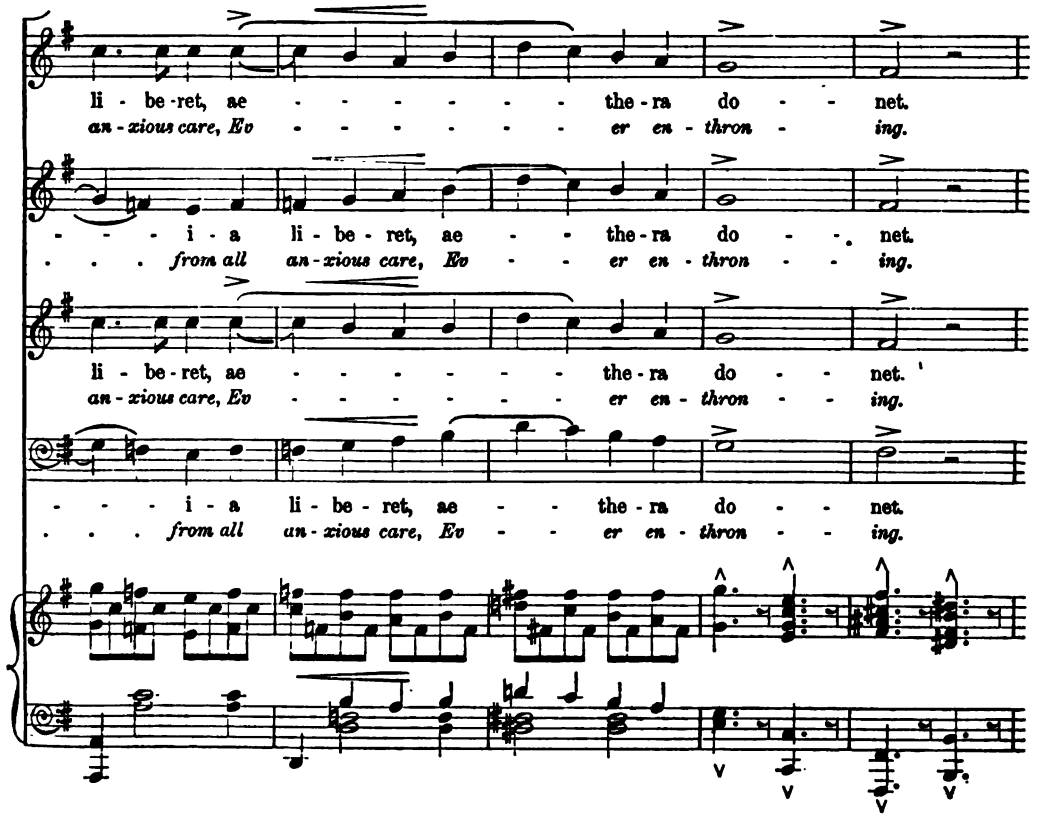

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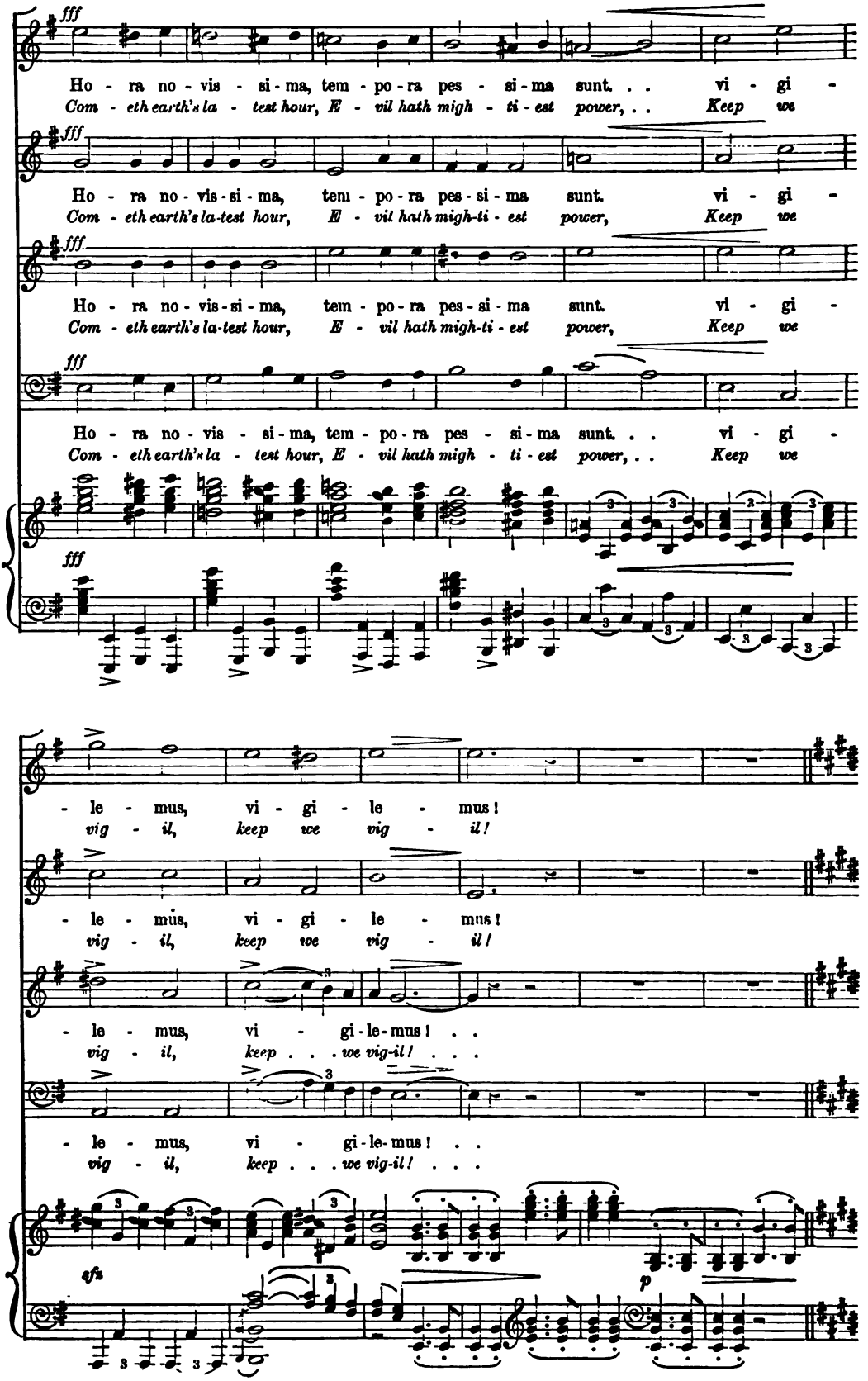

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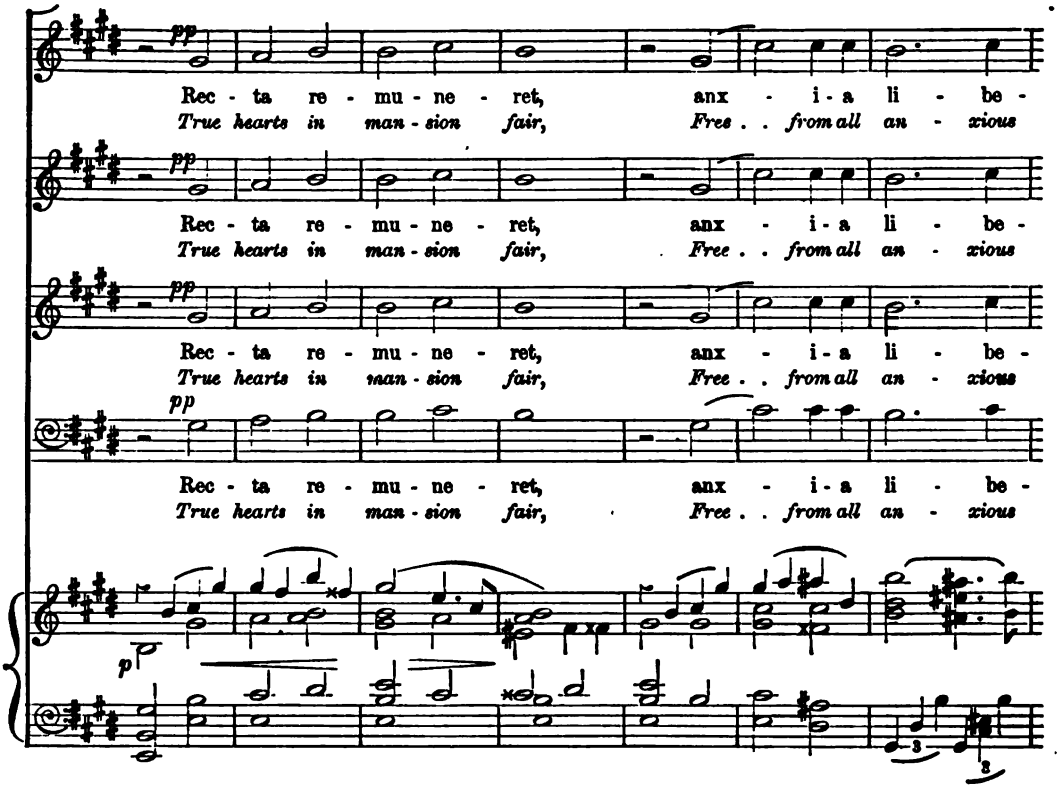

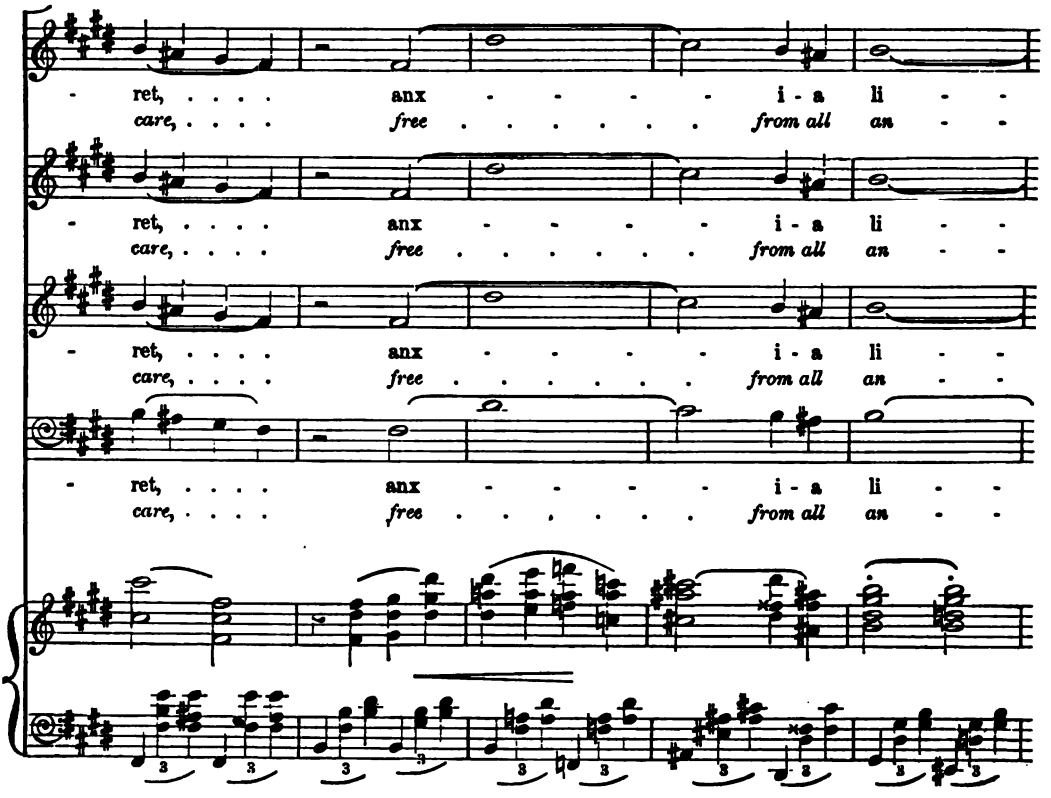

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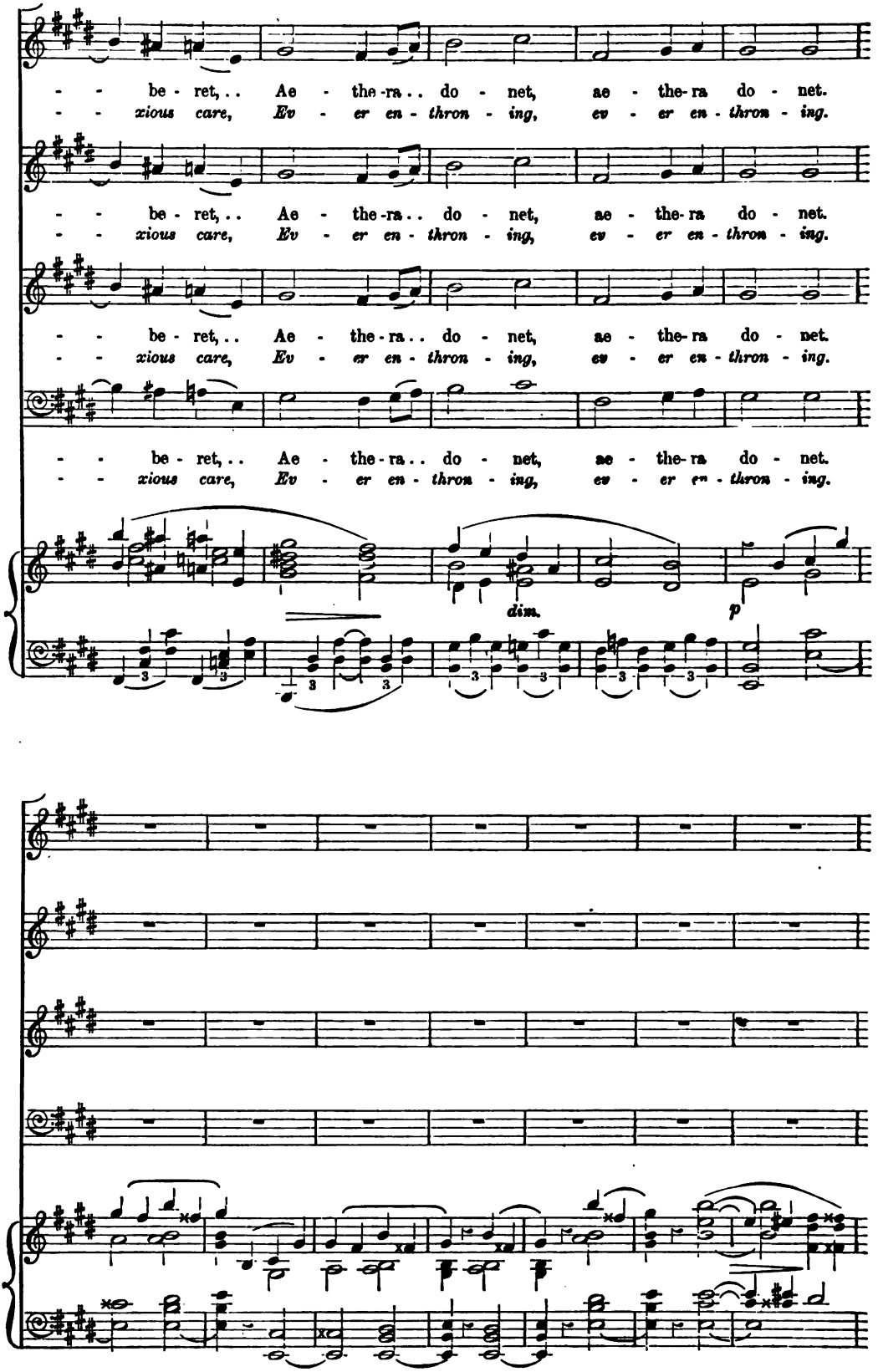

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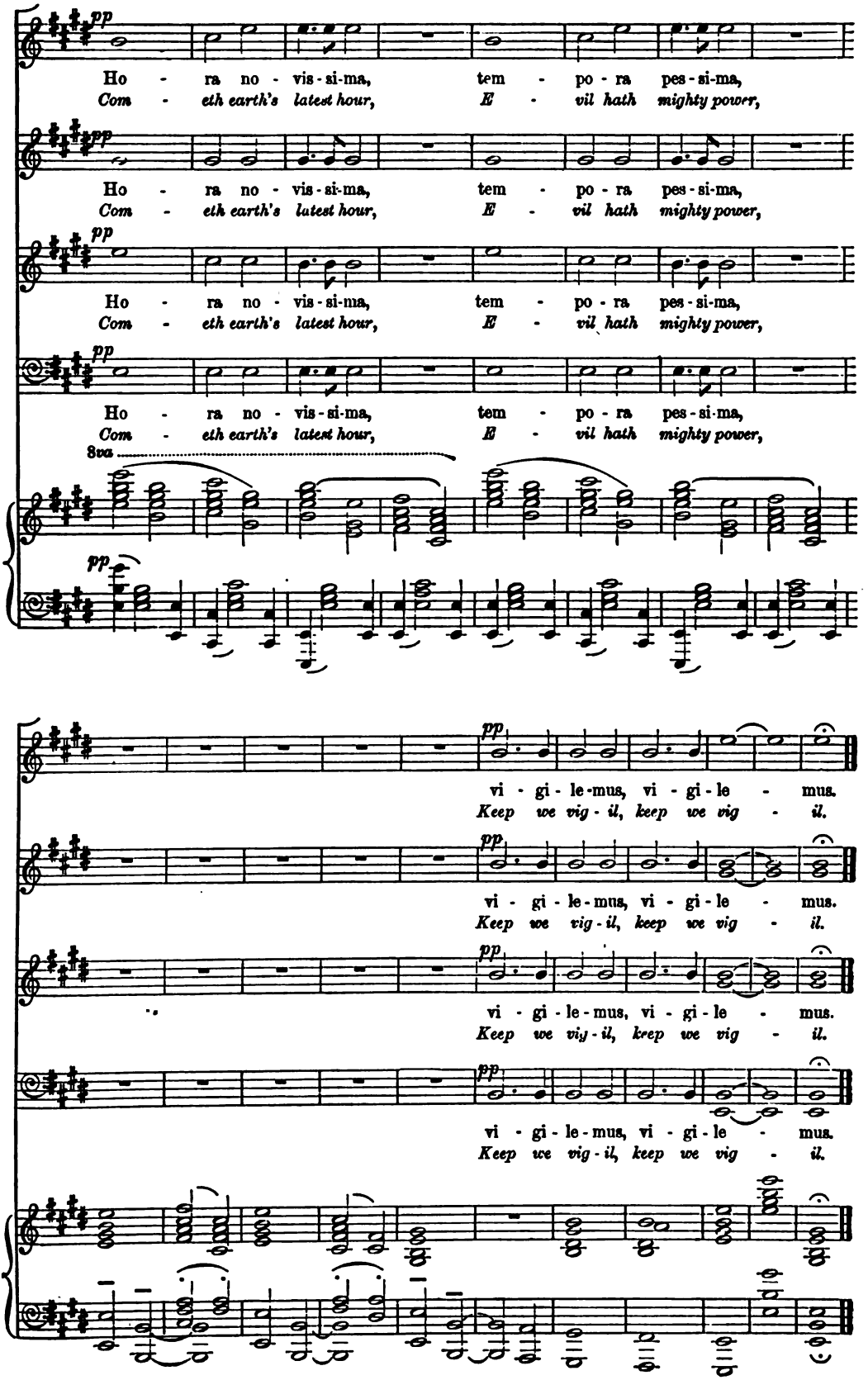

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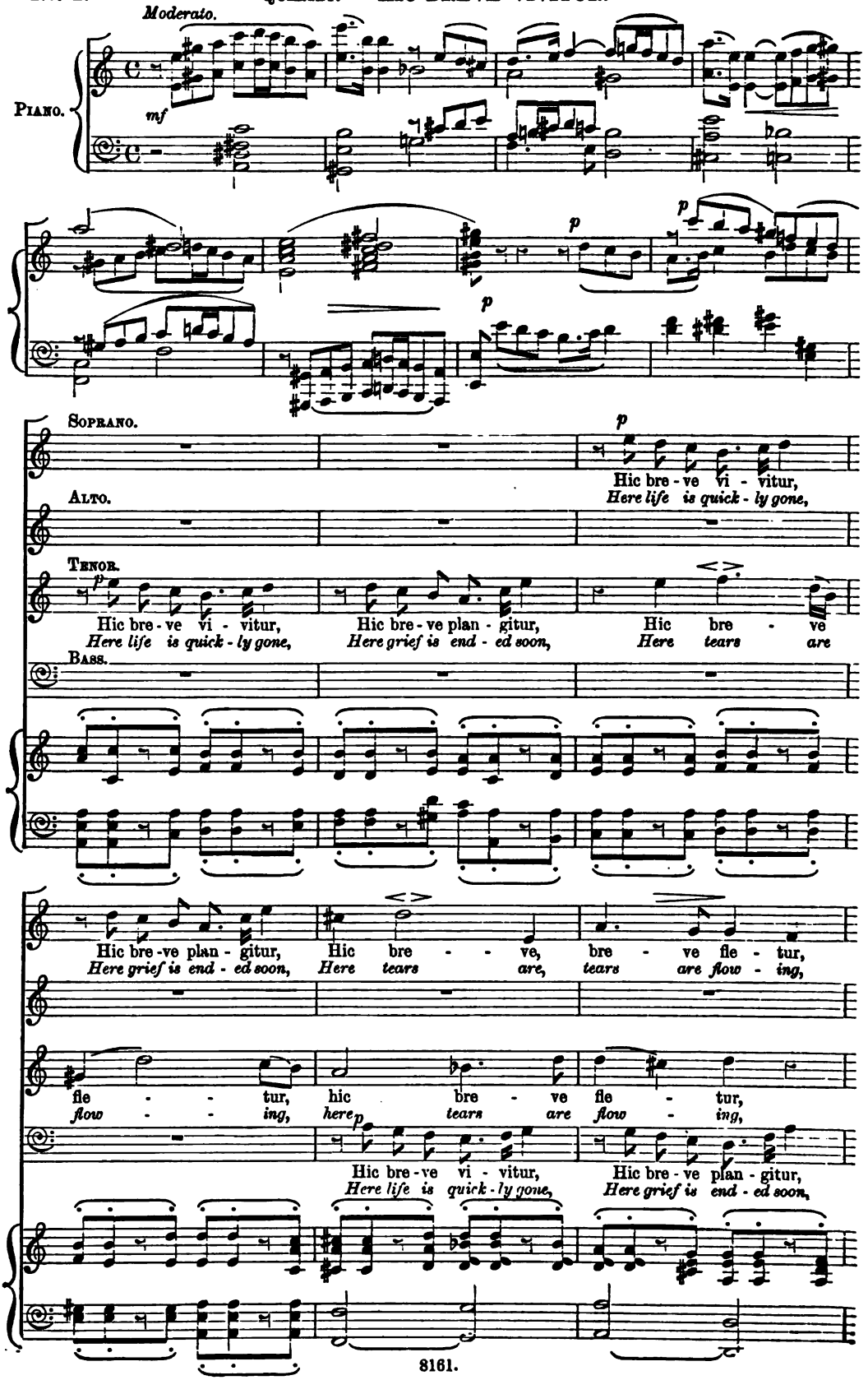
No. 2. QUARTET.—"HIC BREVE VIVITUR."



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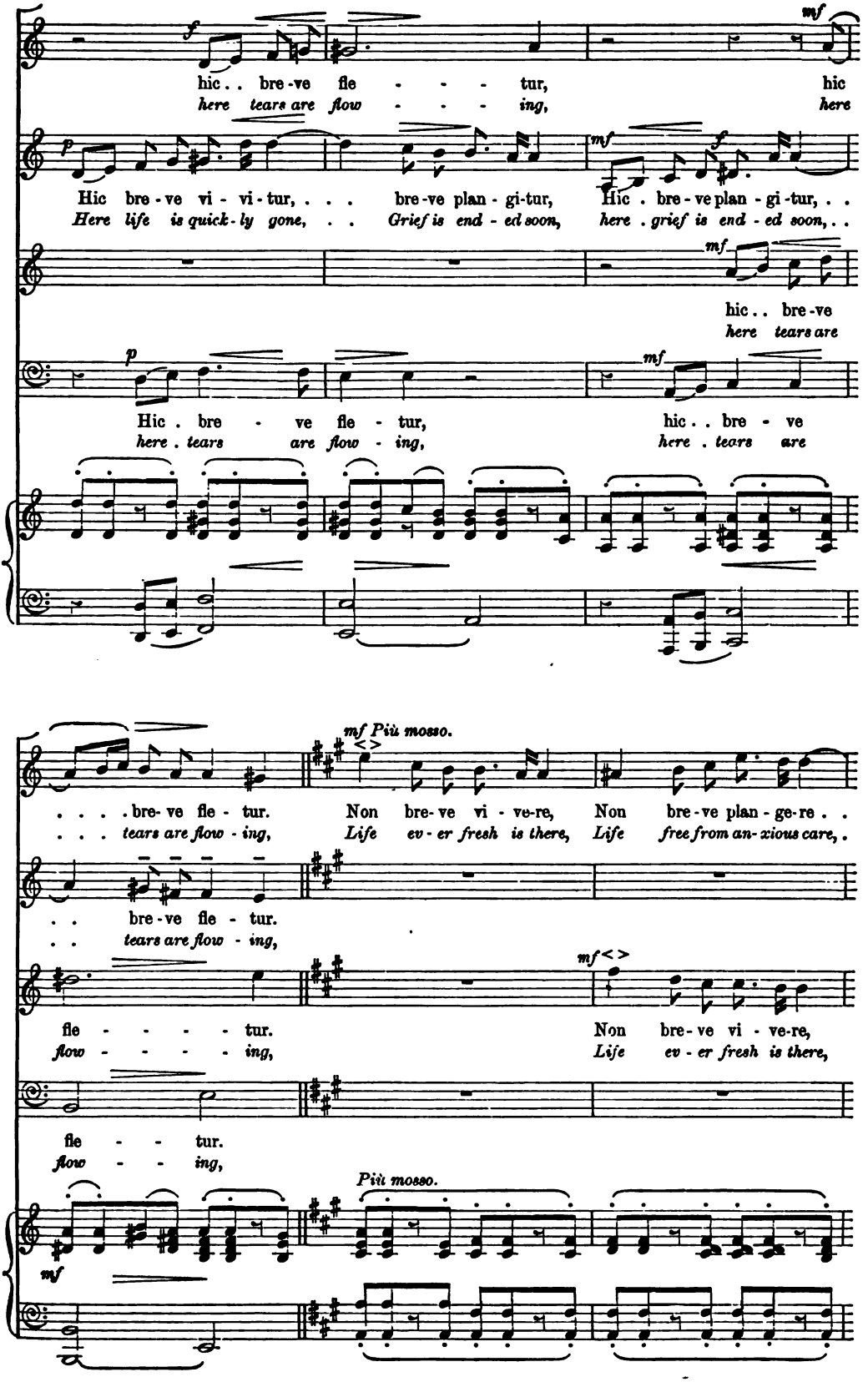

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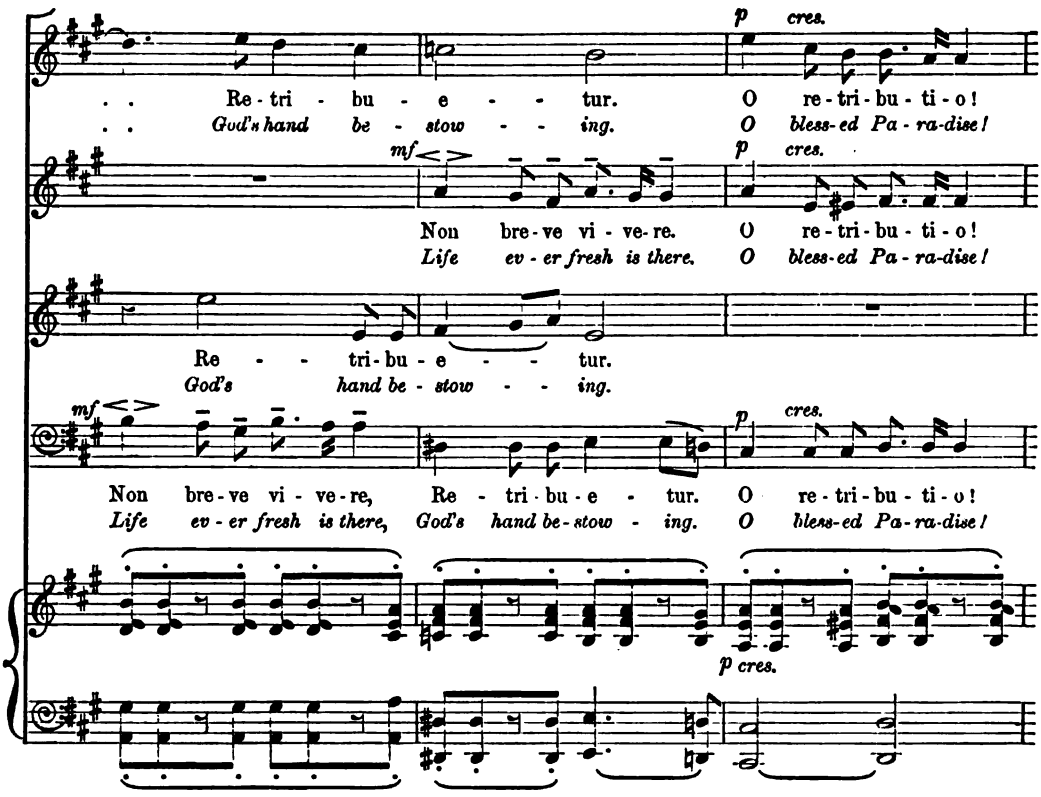

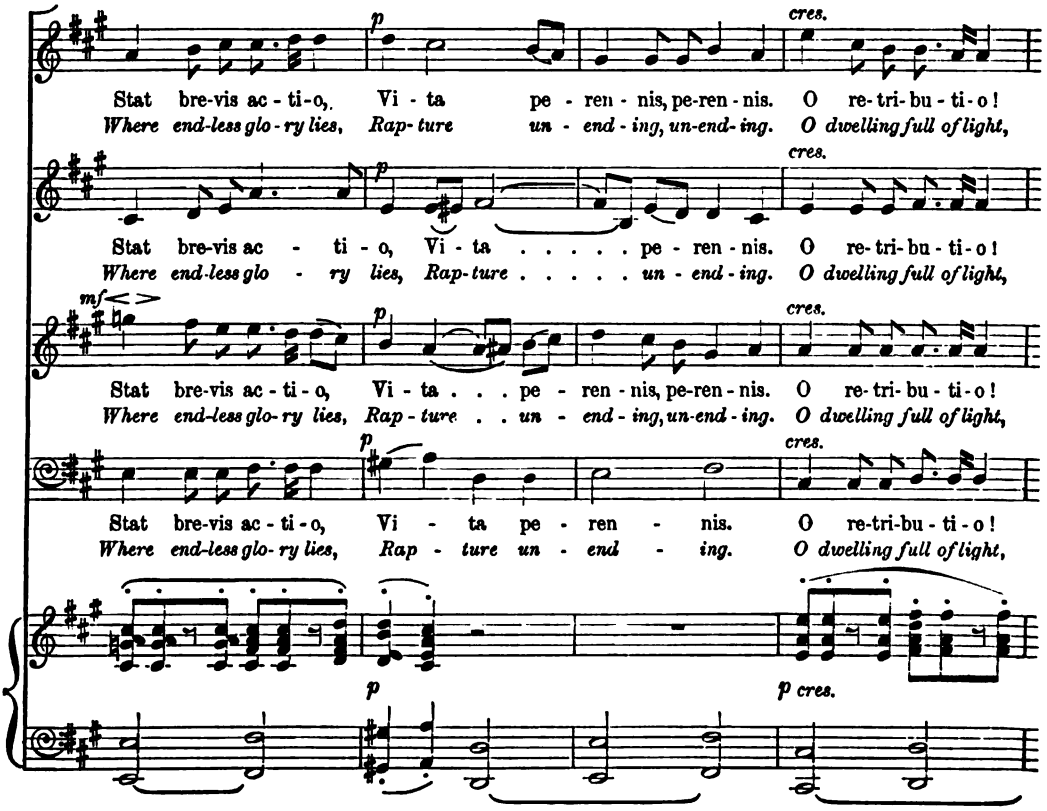

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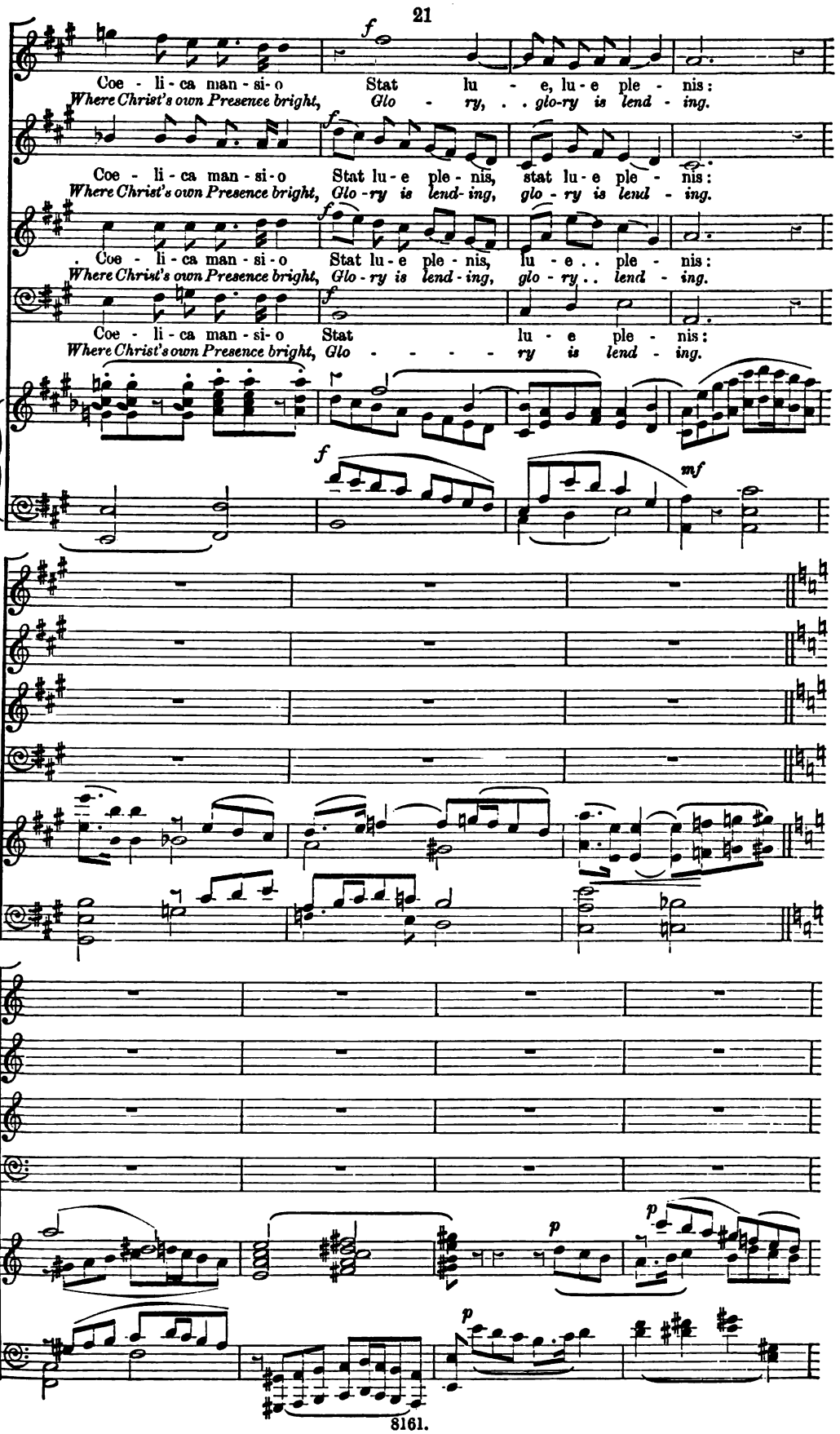

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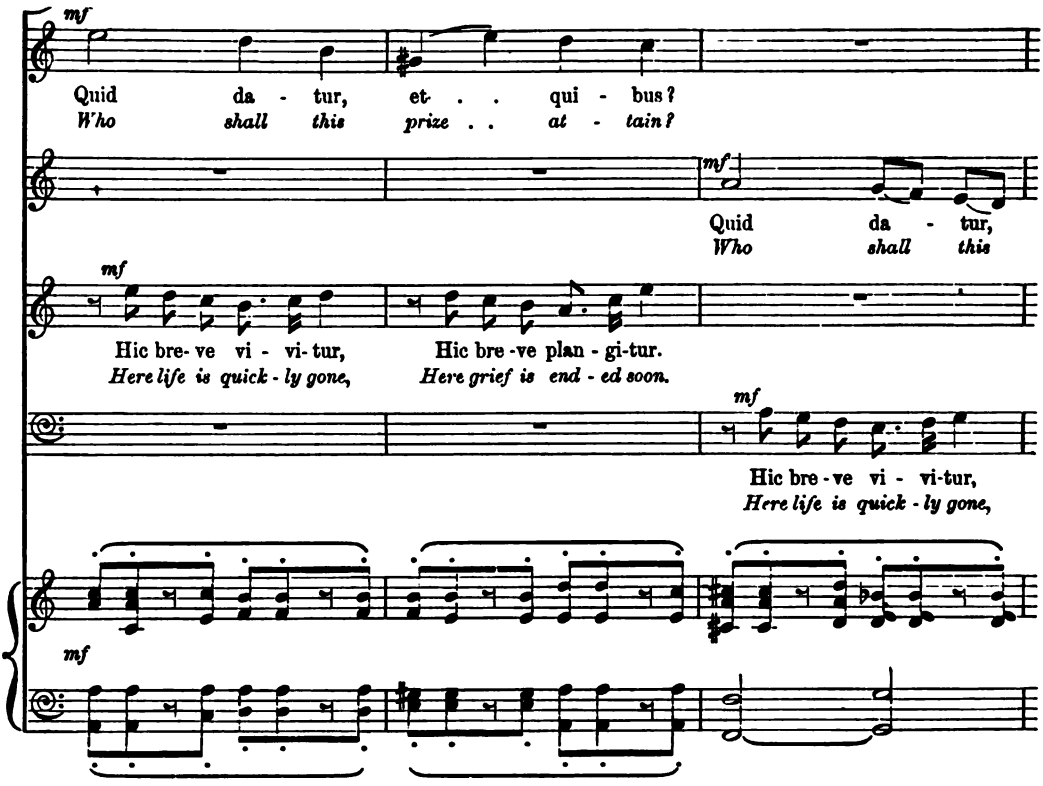

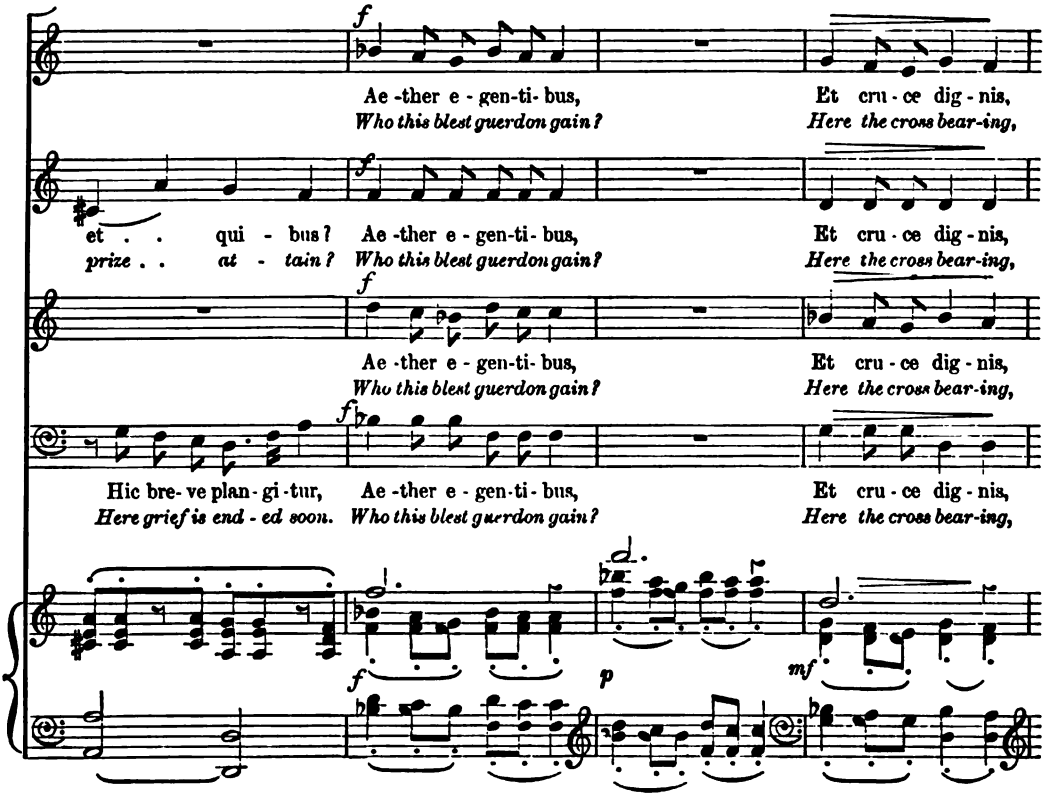

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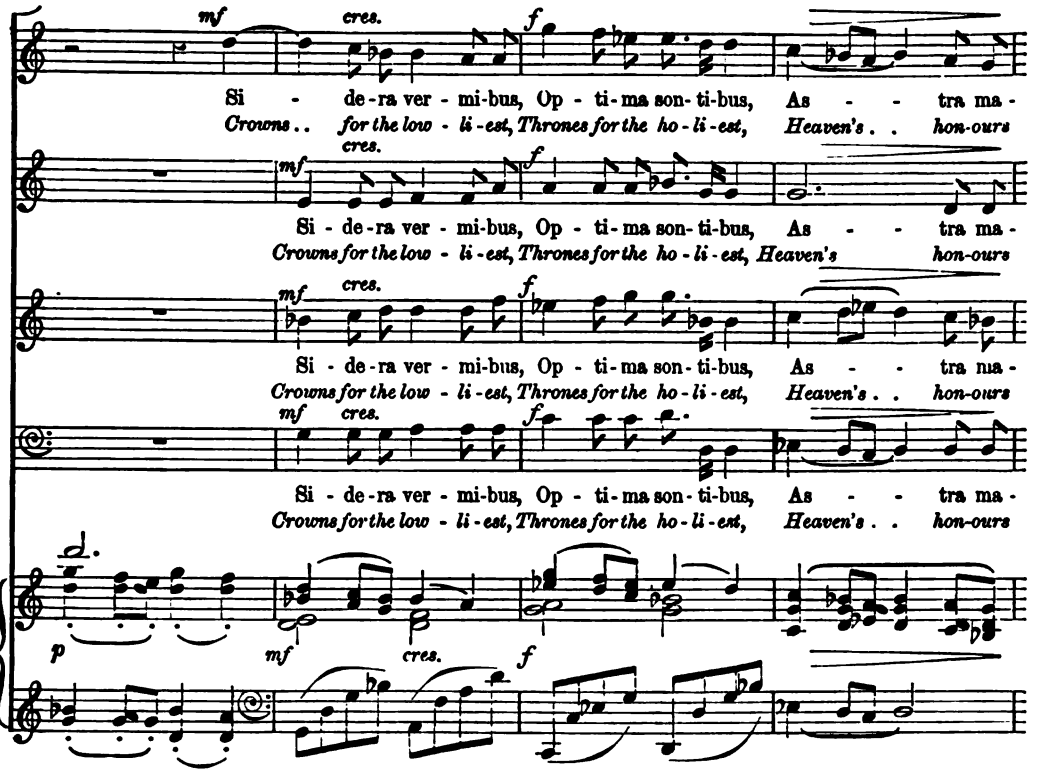

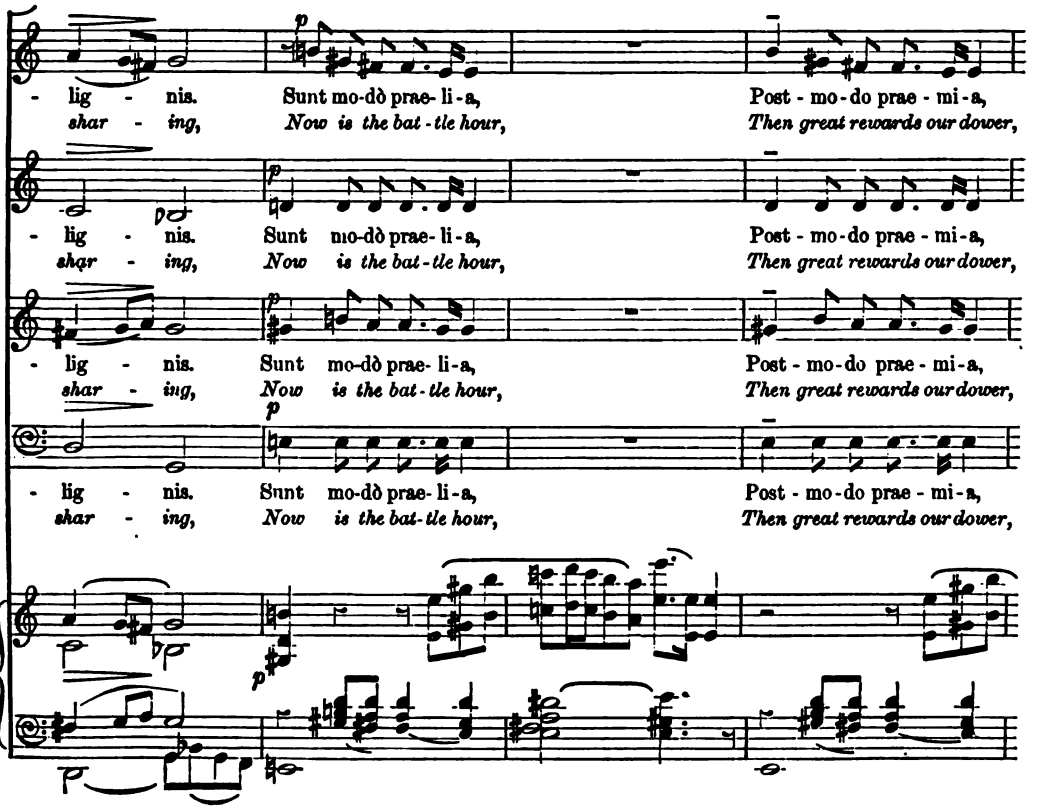

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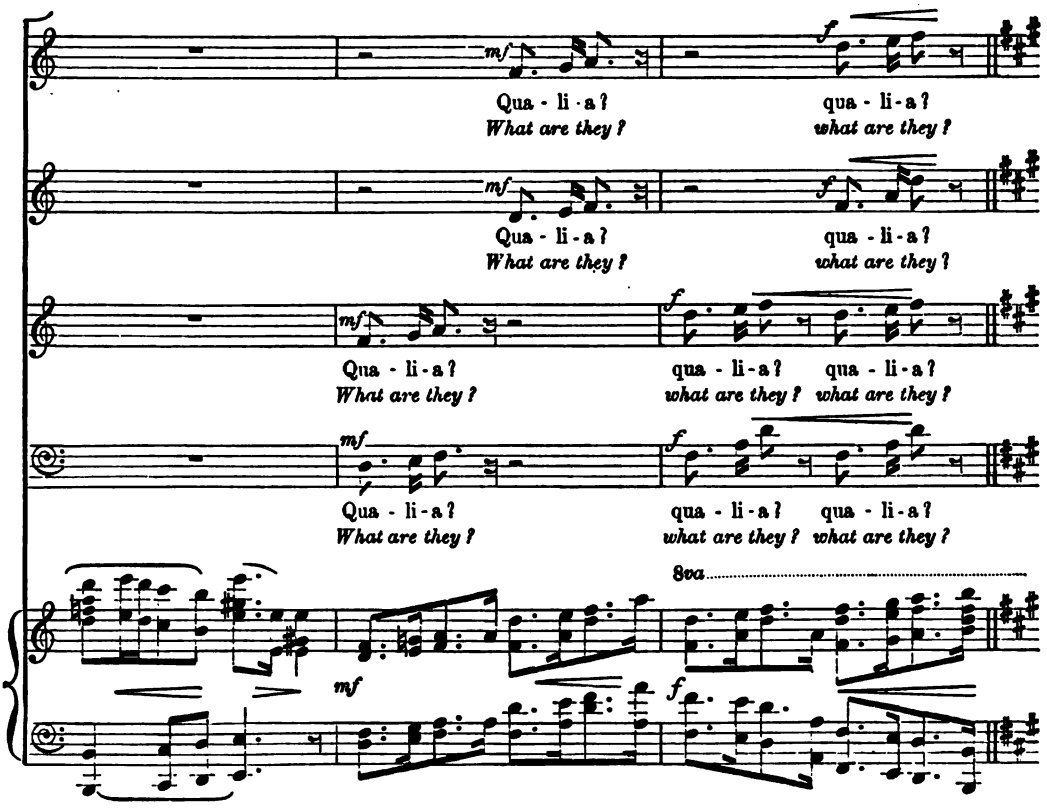

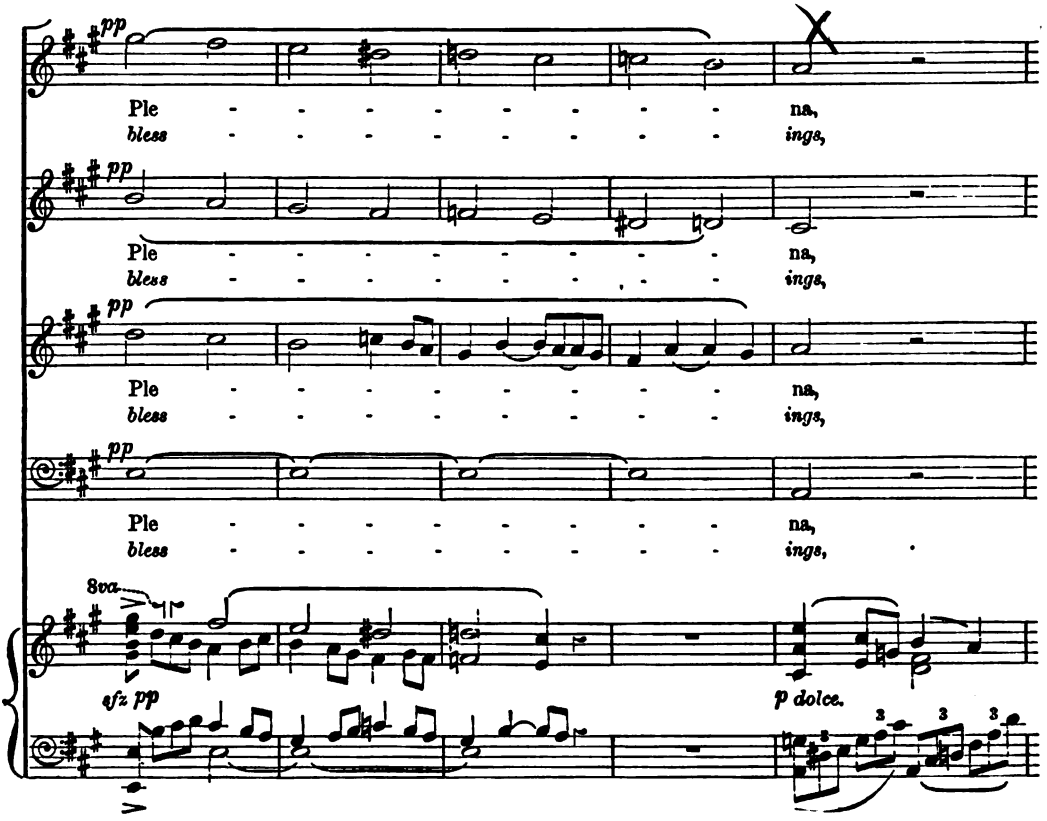

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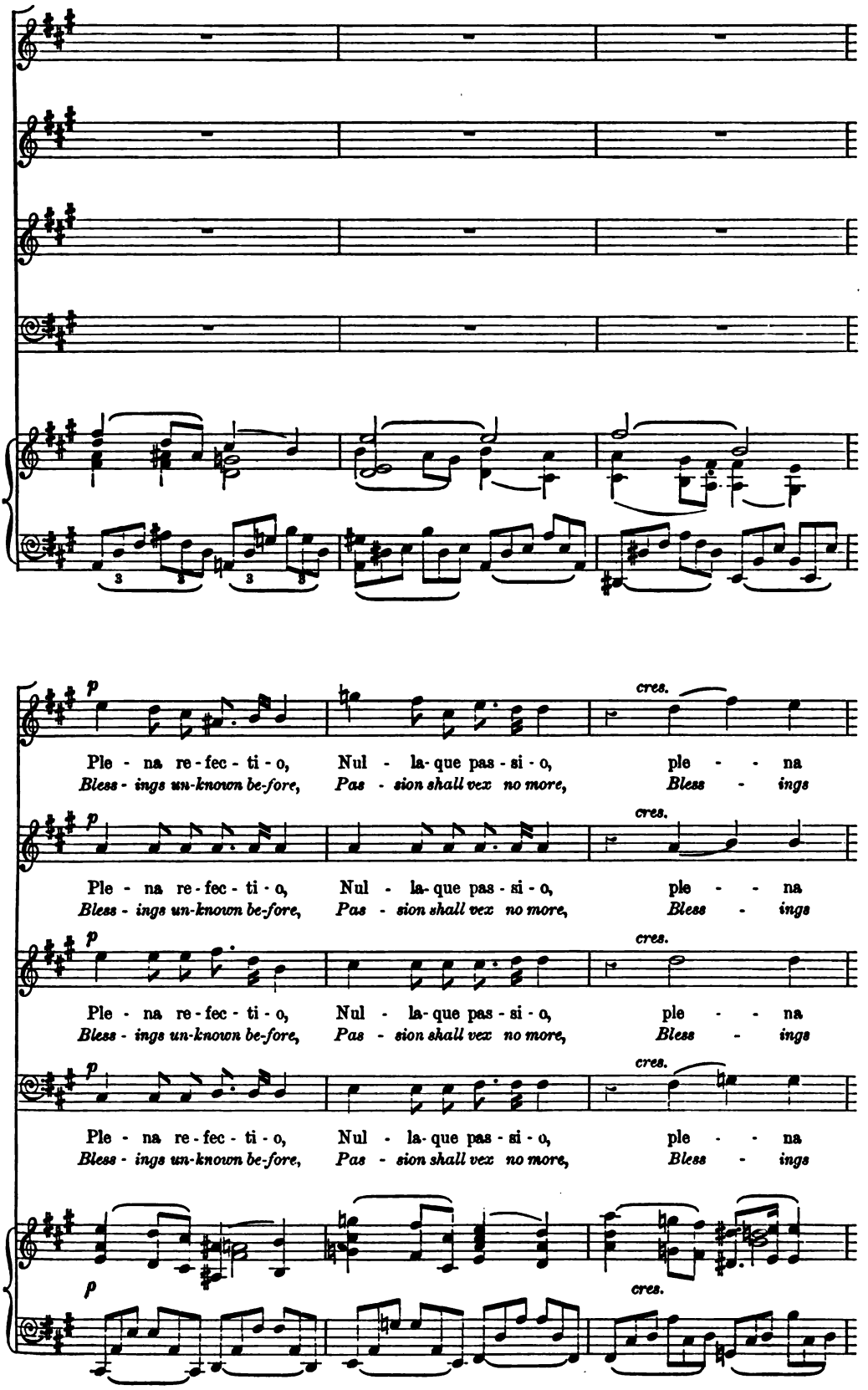

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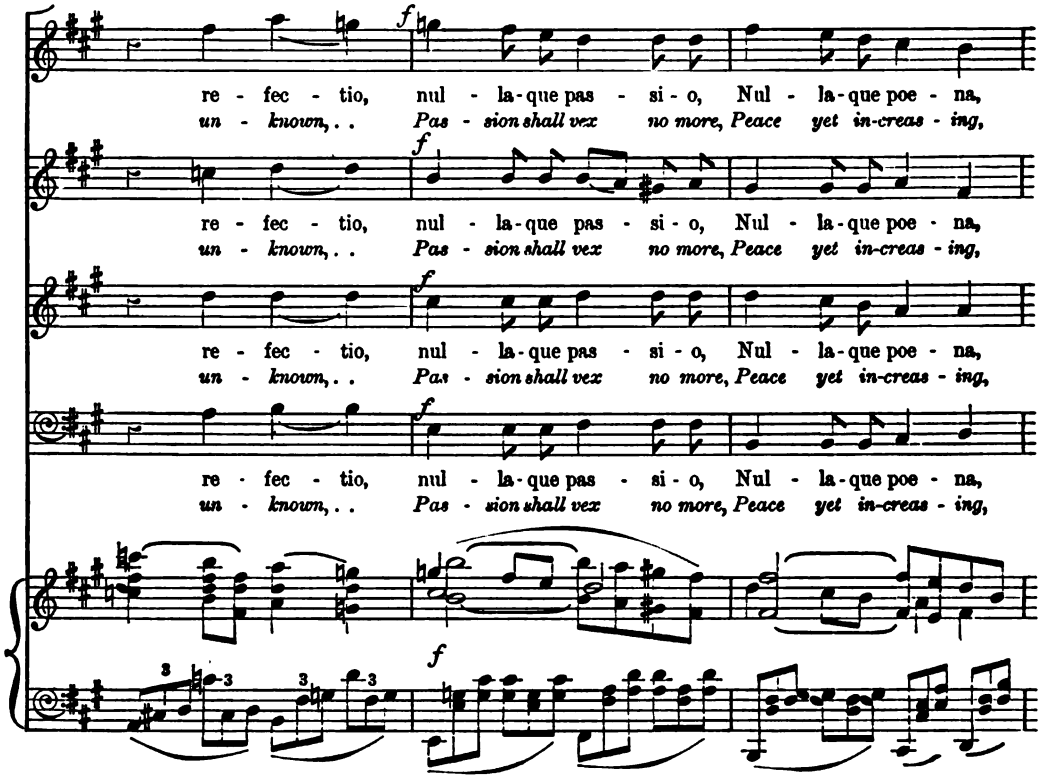

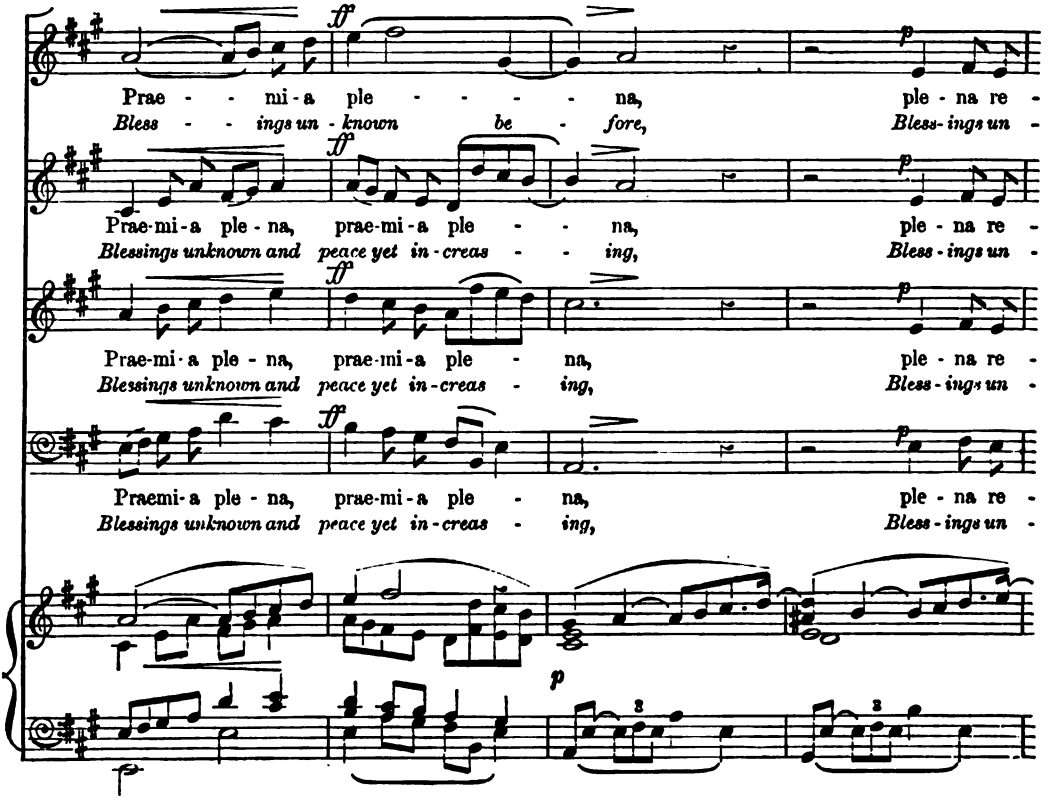

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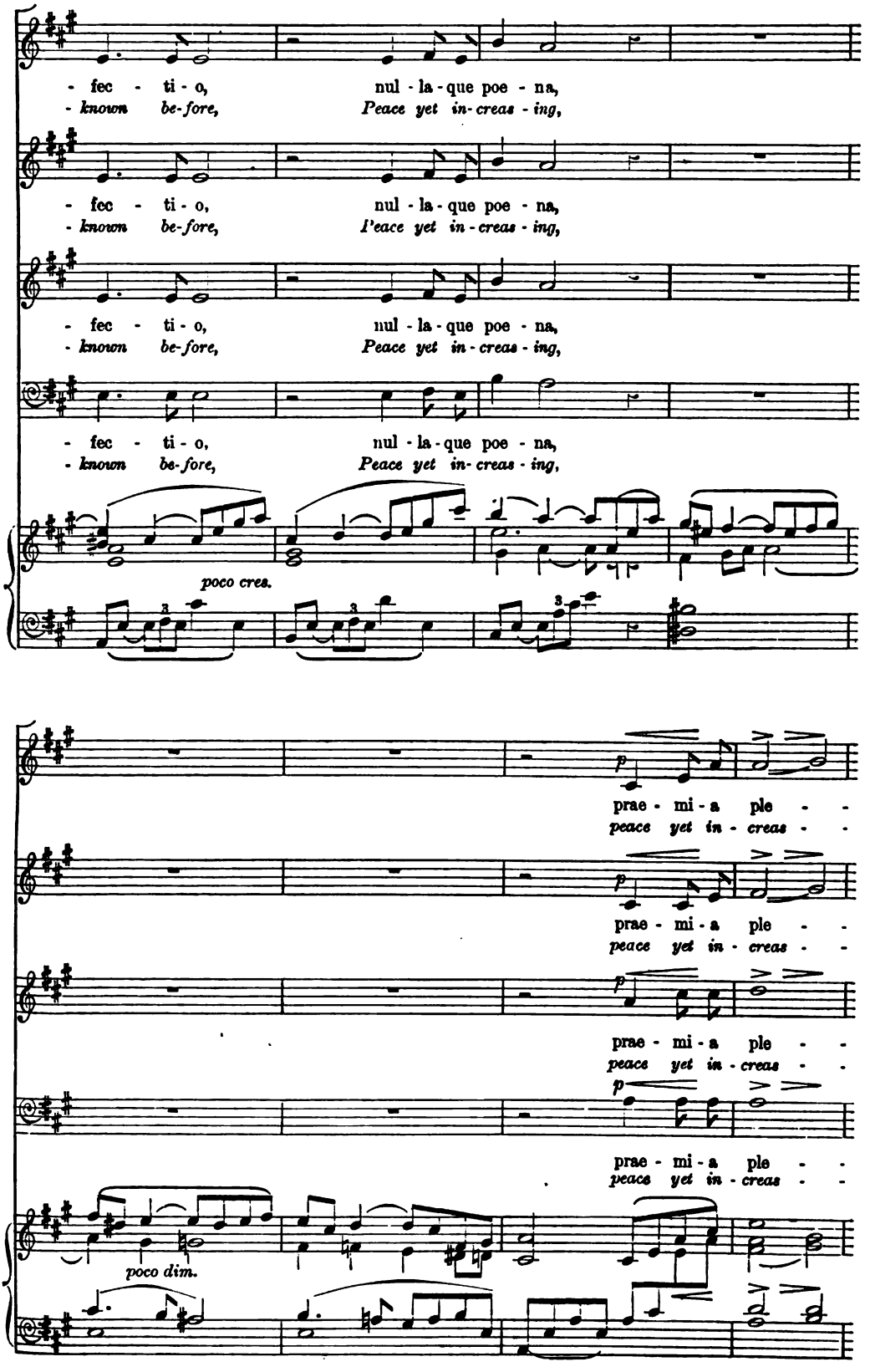

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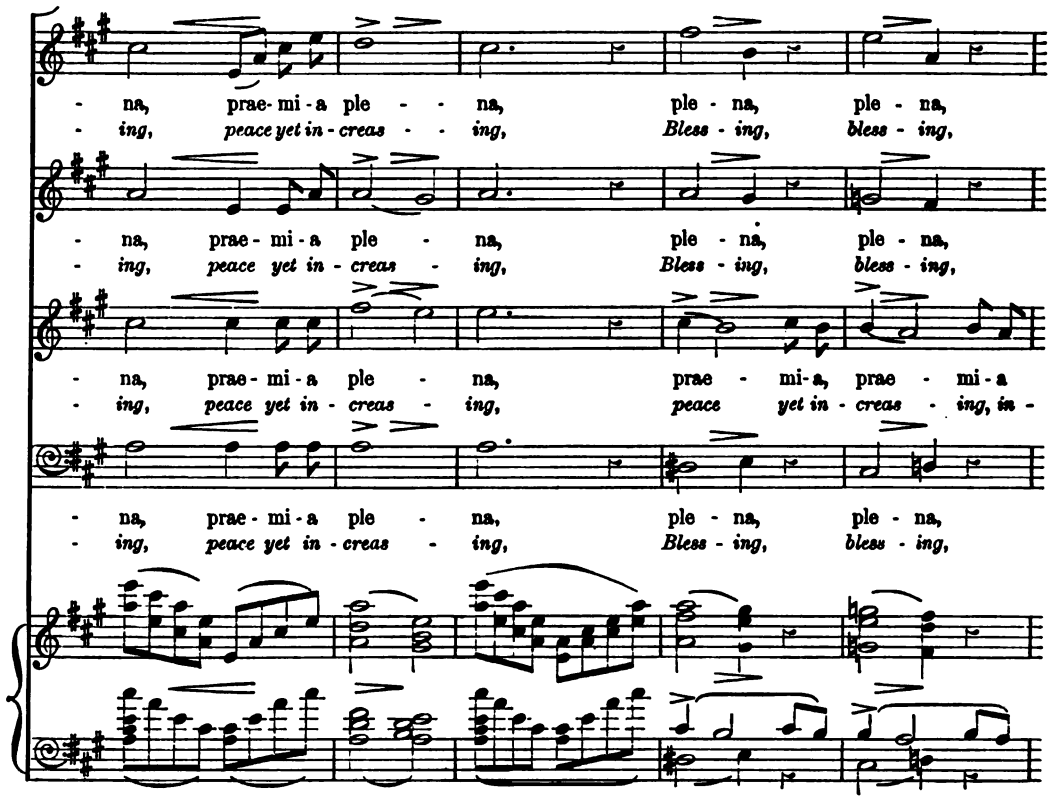

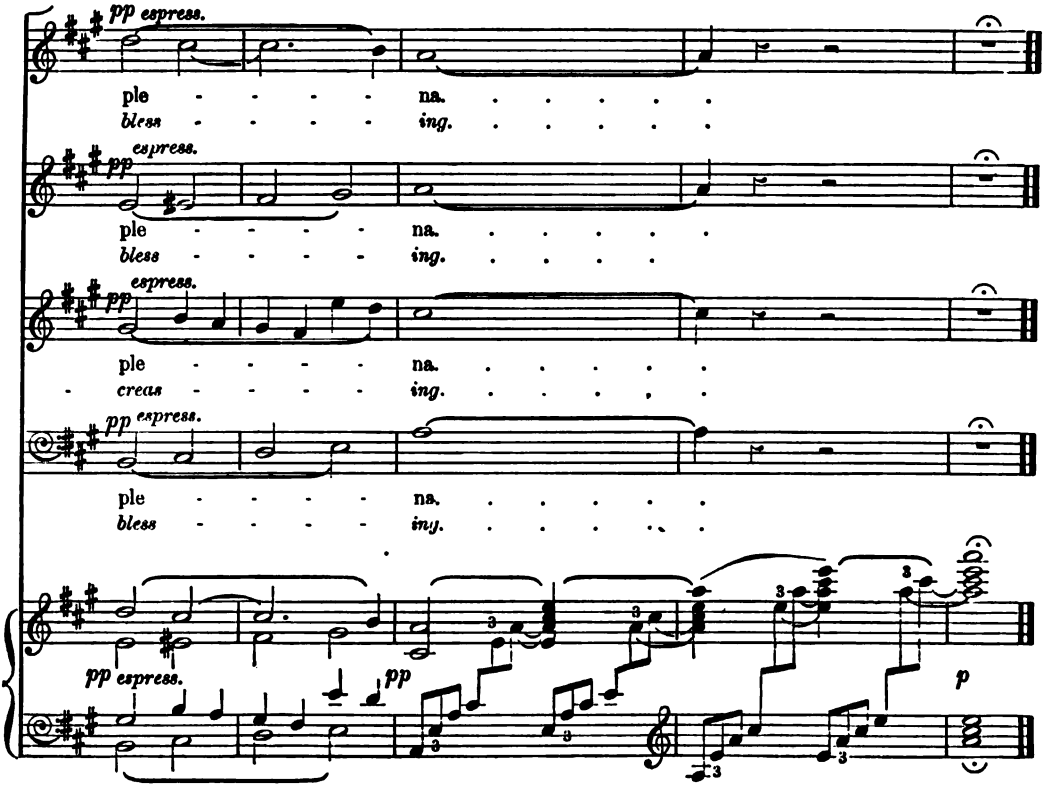

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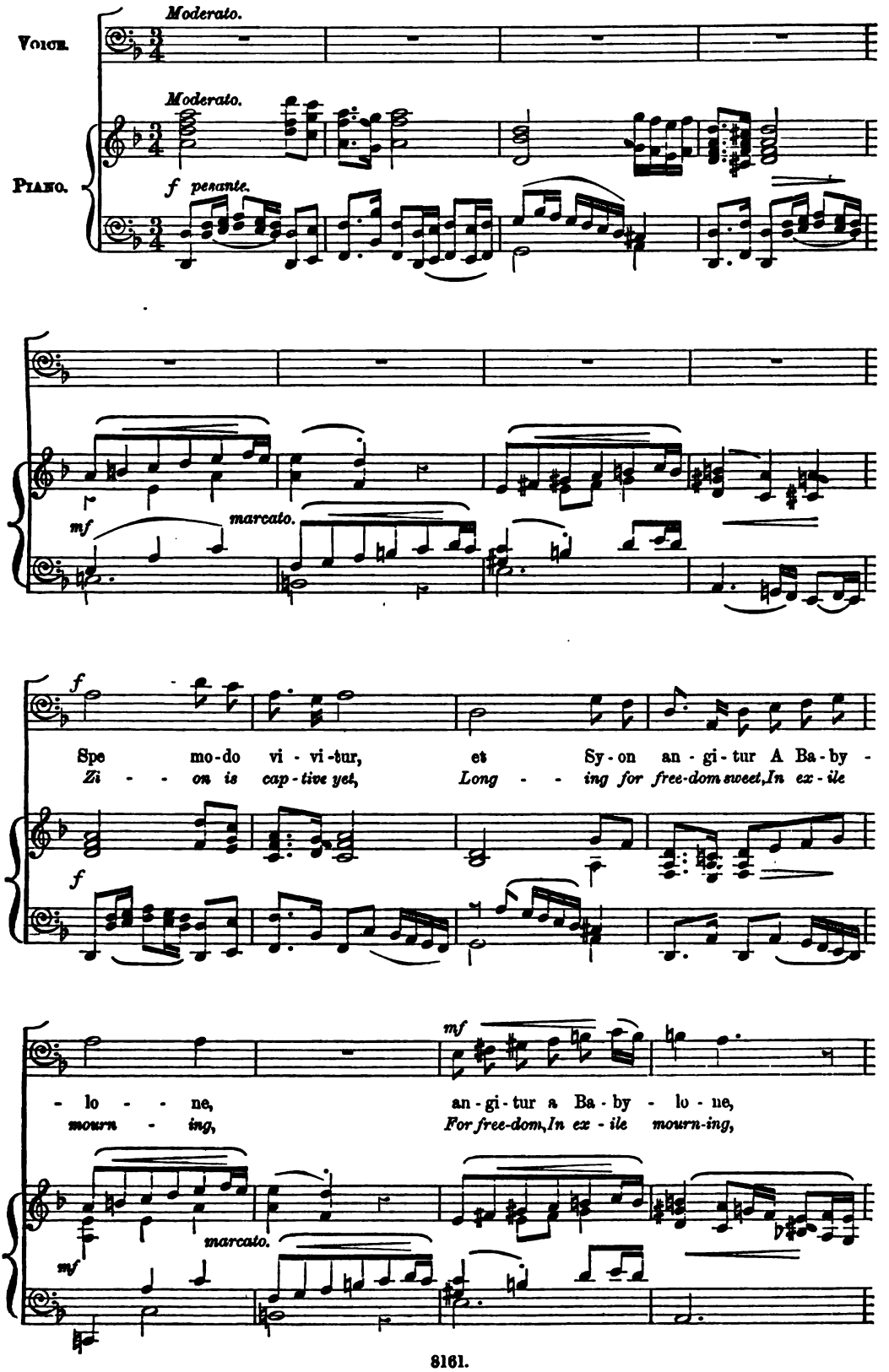
No. 3. ARIA (BASS).—"SPE MODO VIVITUR."



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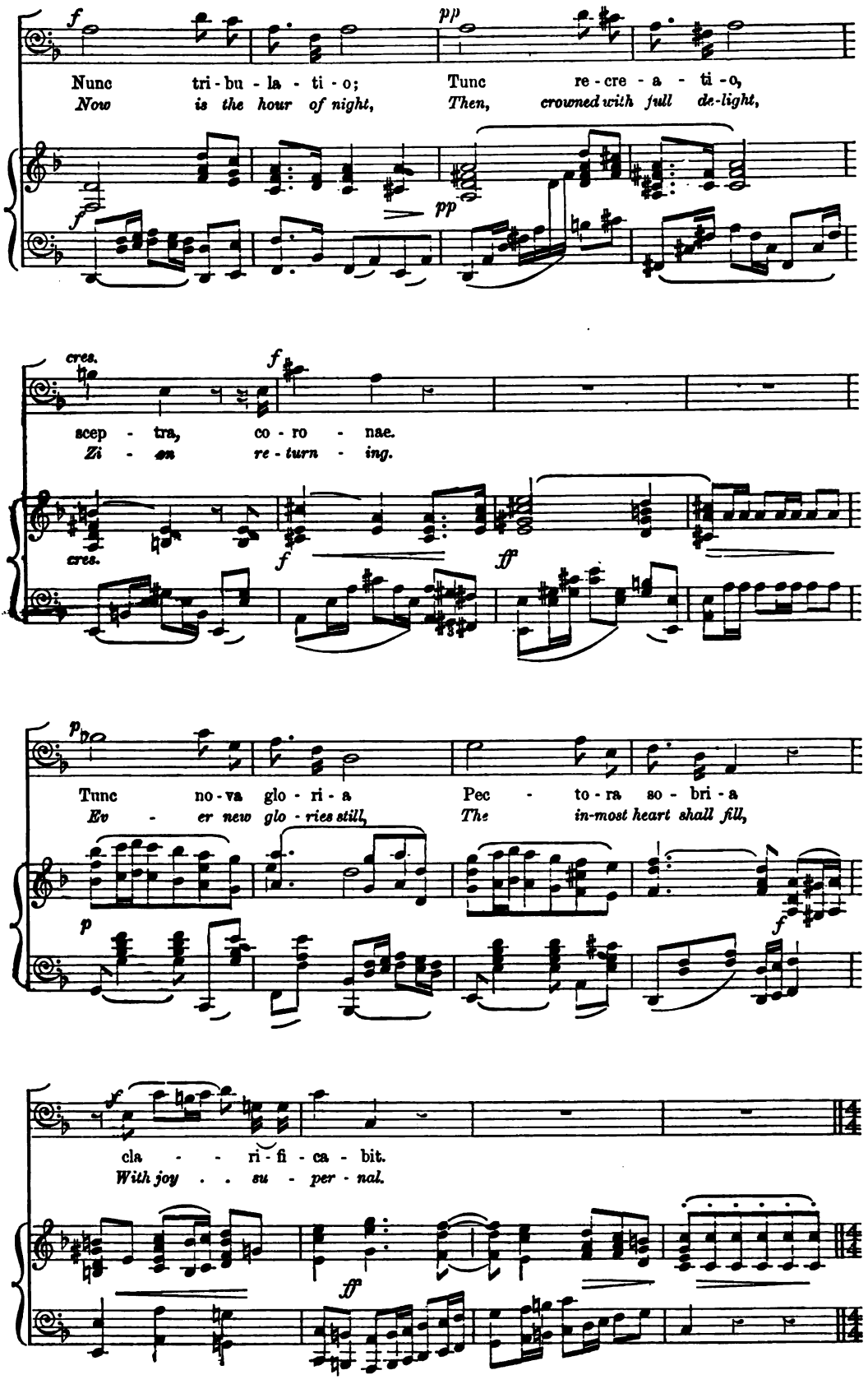

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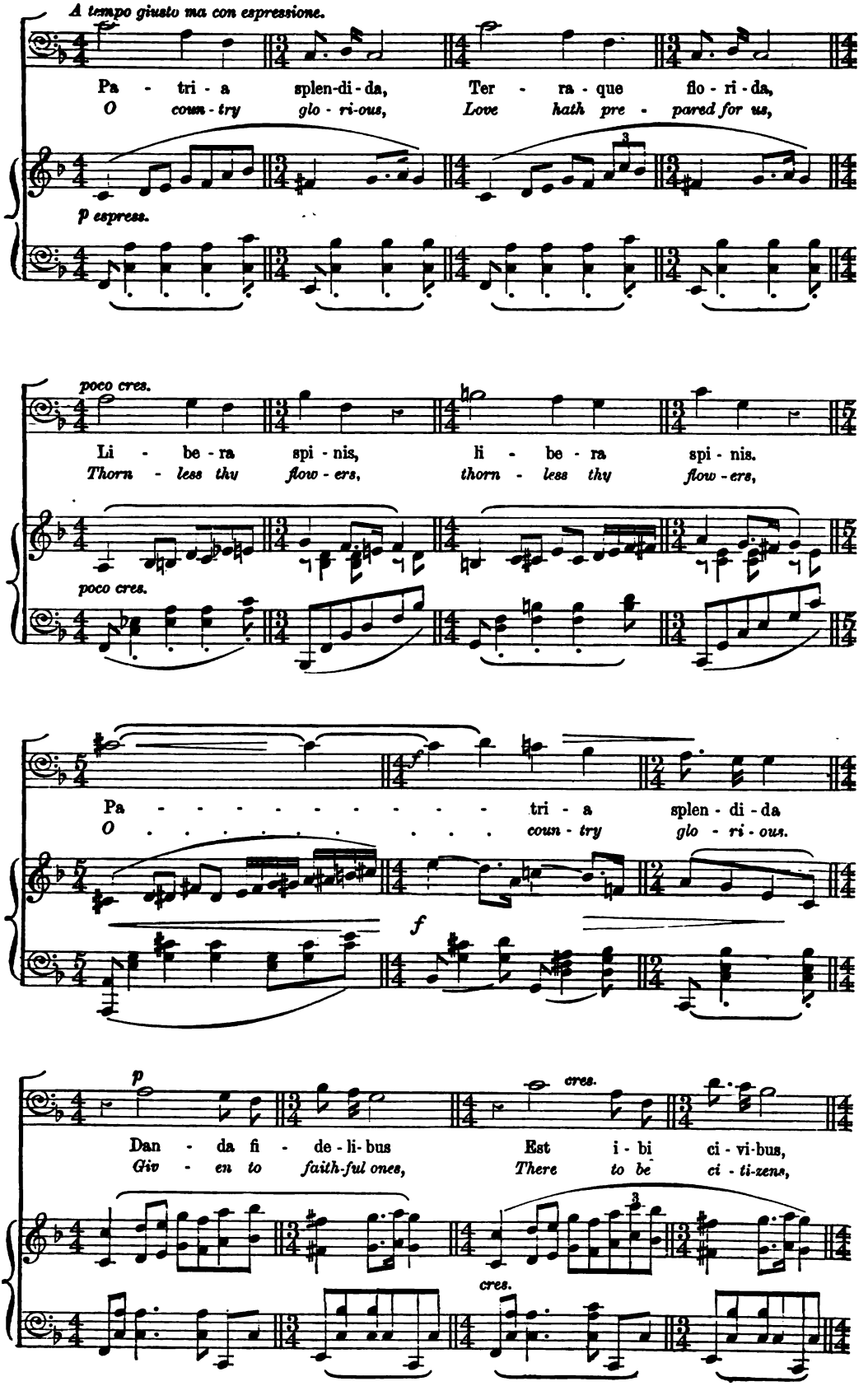

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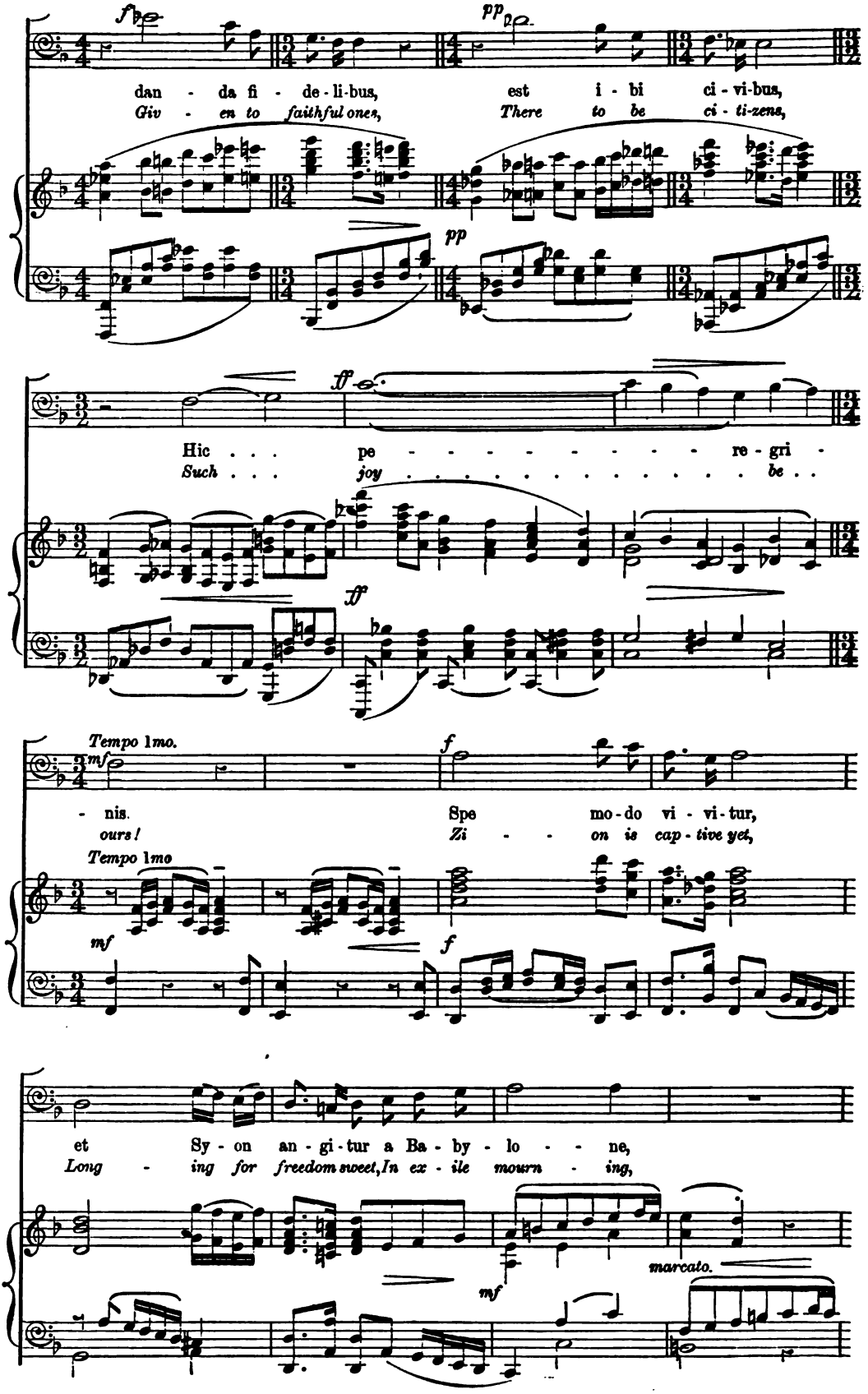

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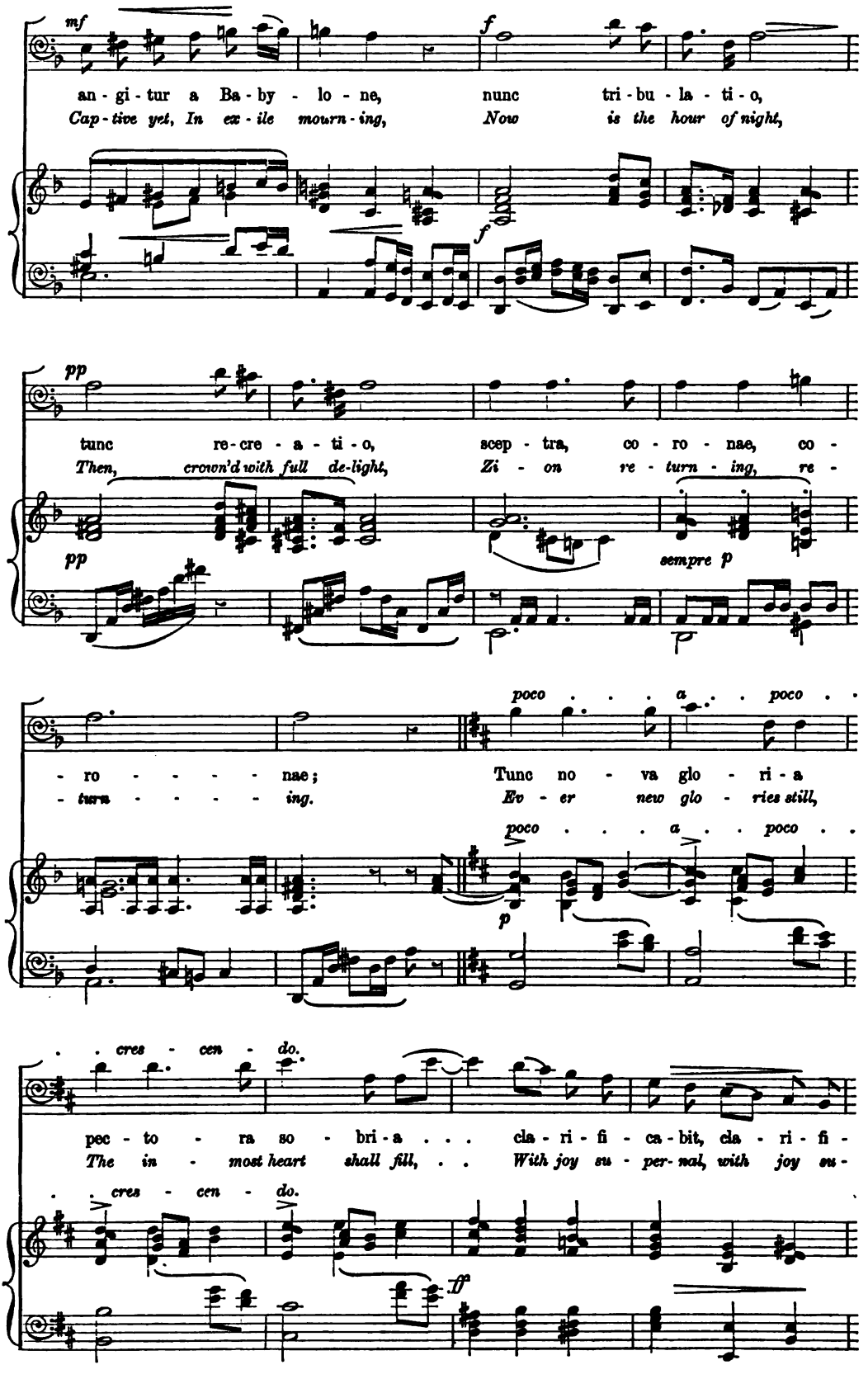

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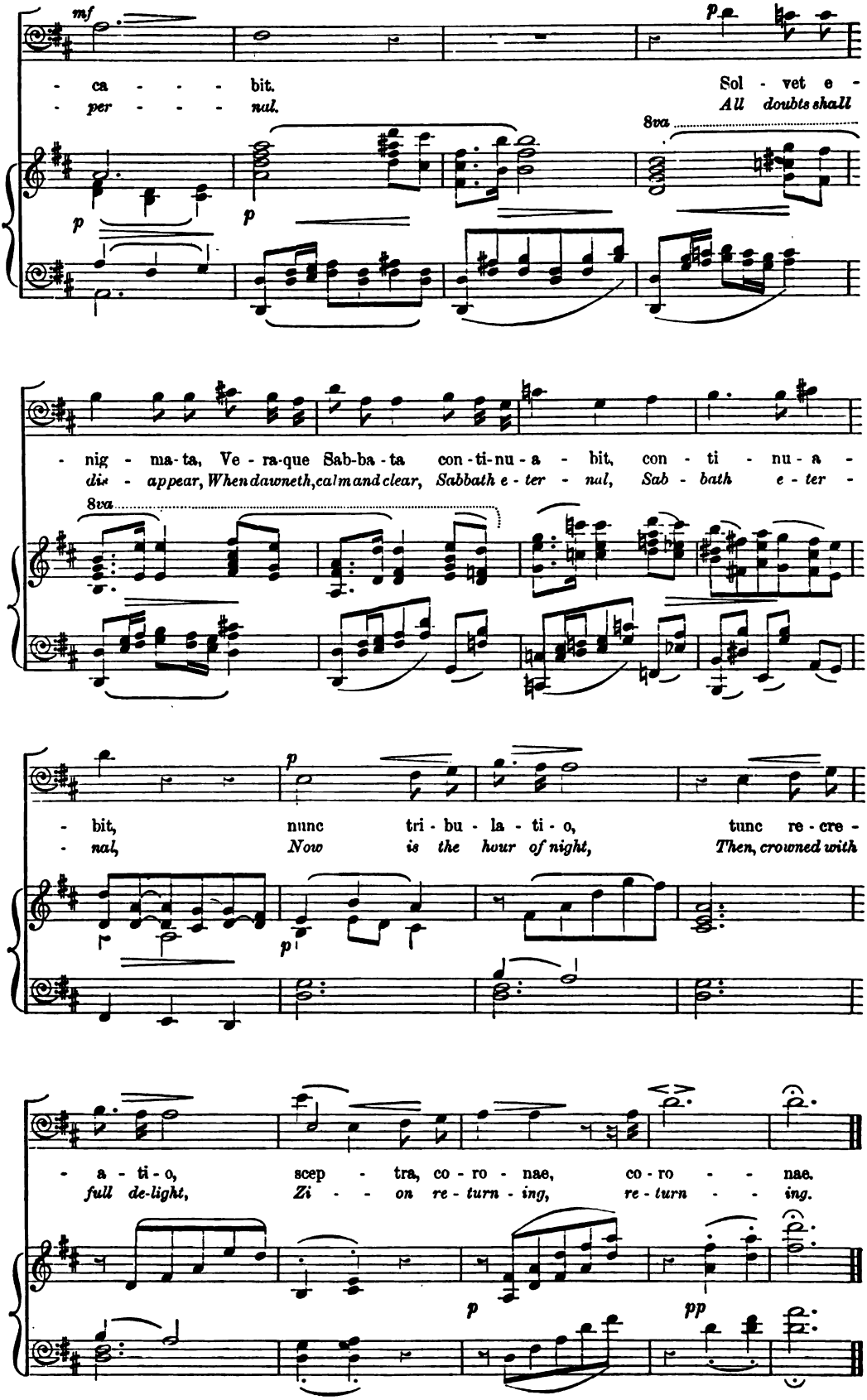

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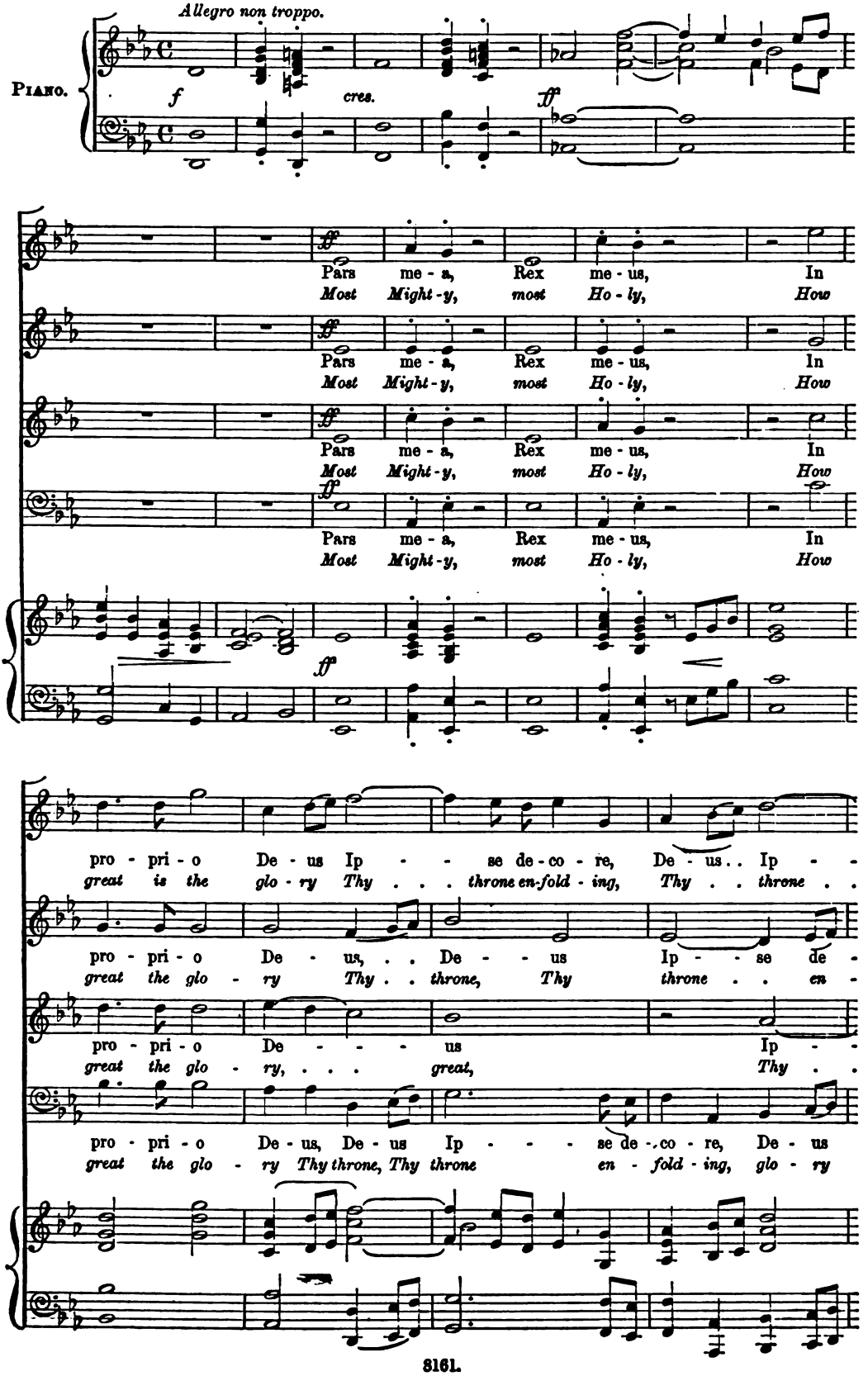
No. 4. CHORUS.—"PARS MEA, REX MEUS.'



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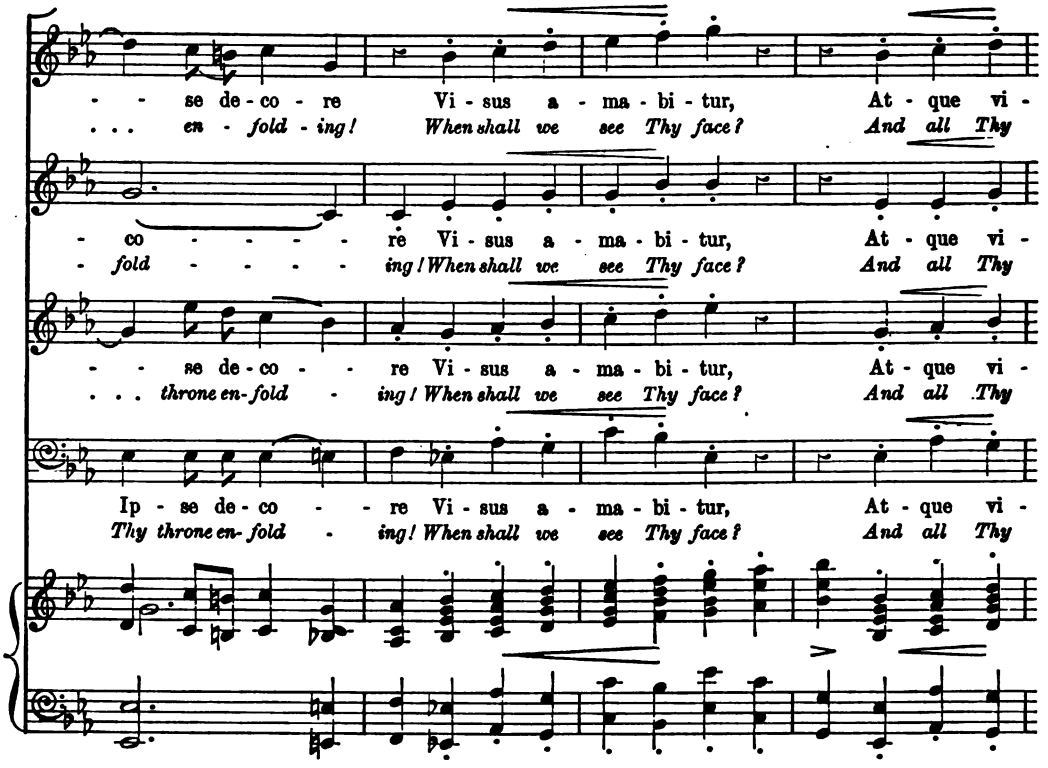

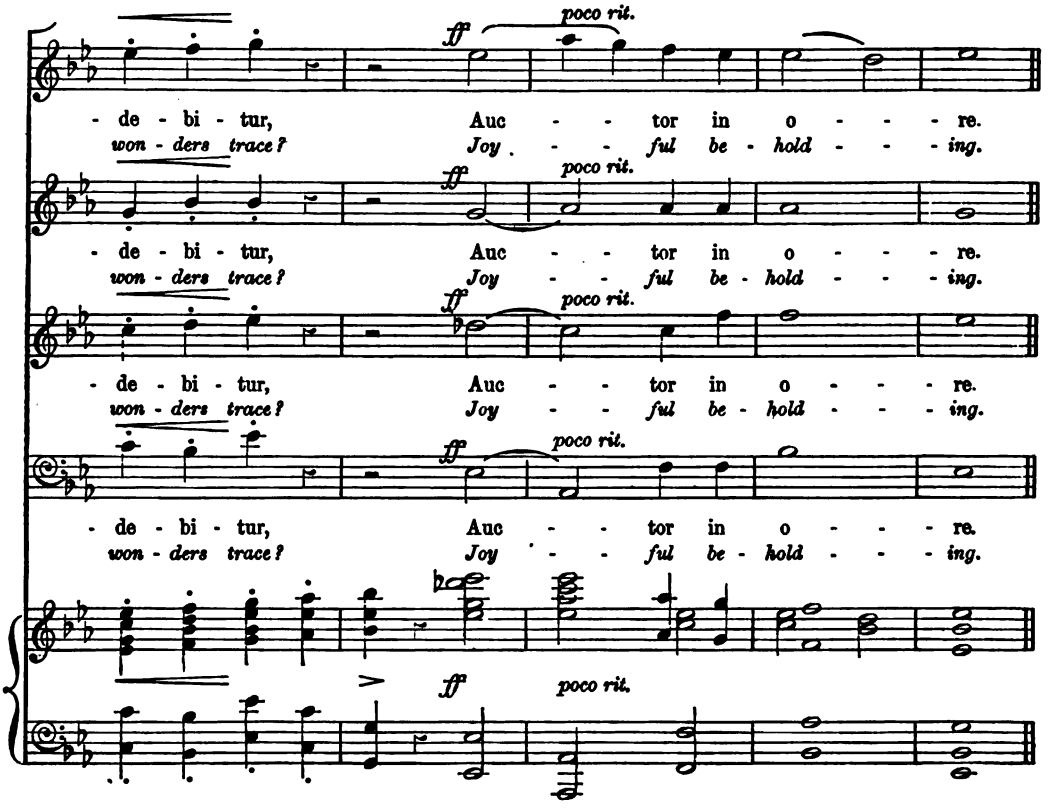

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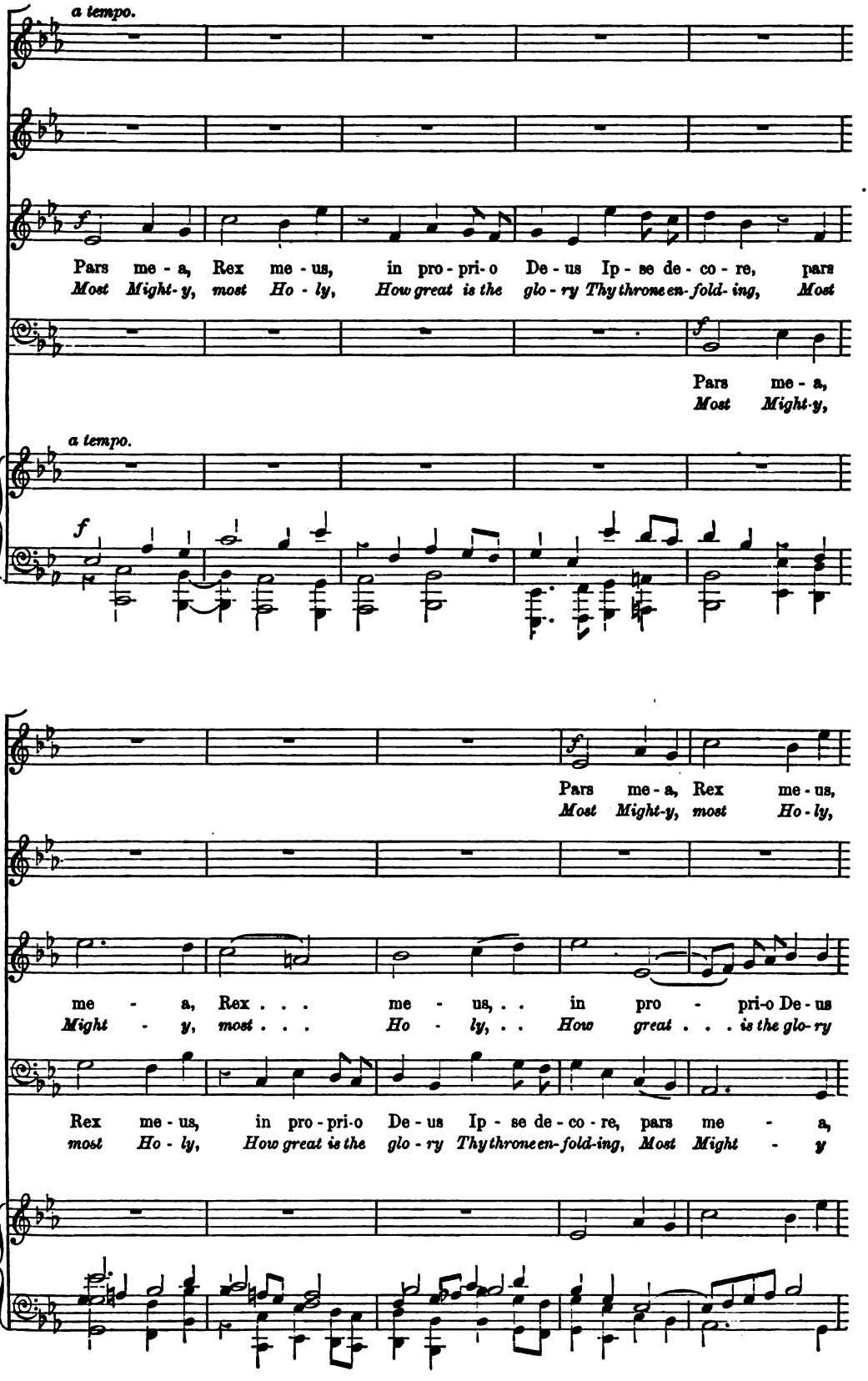

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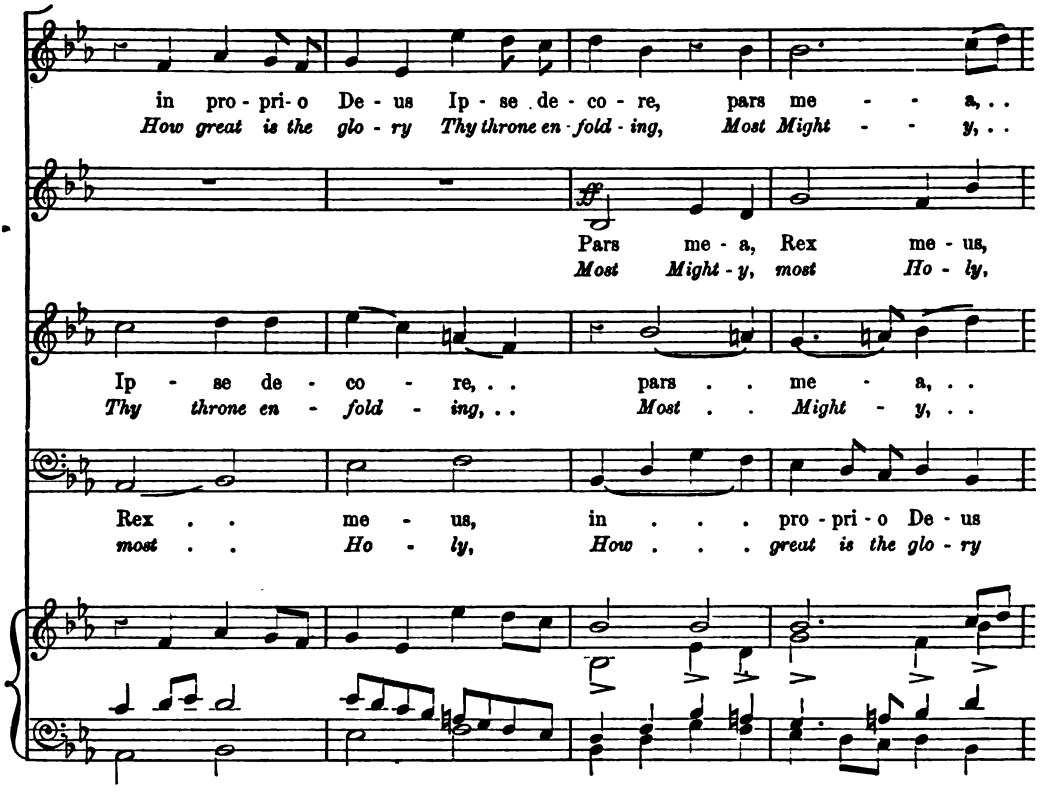

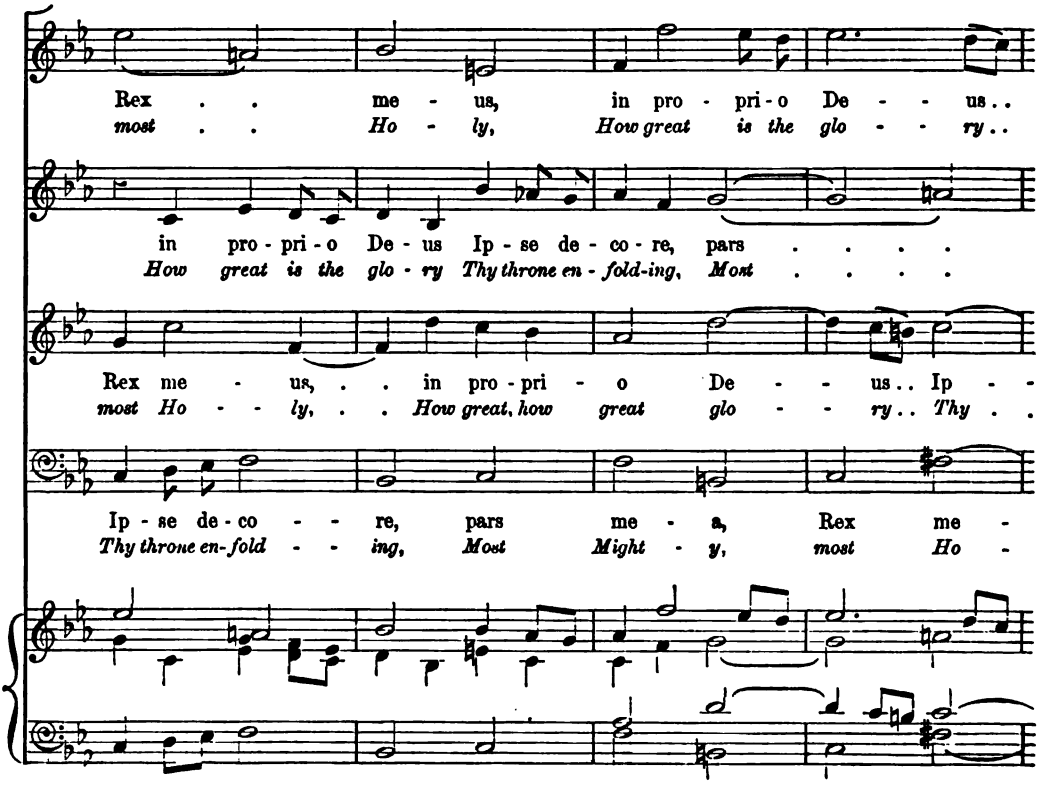

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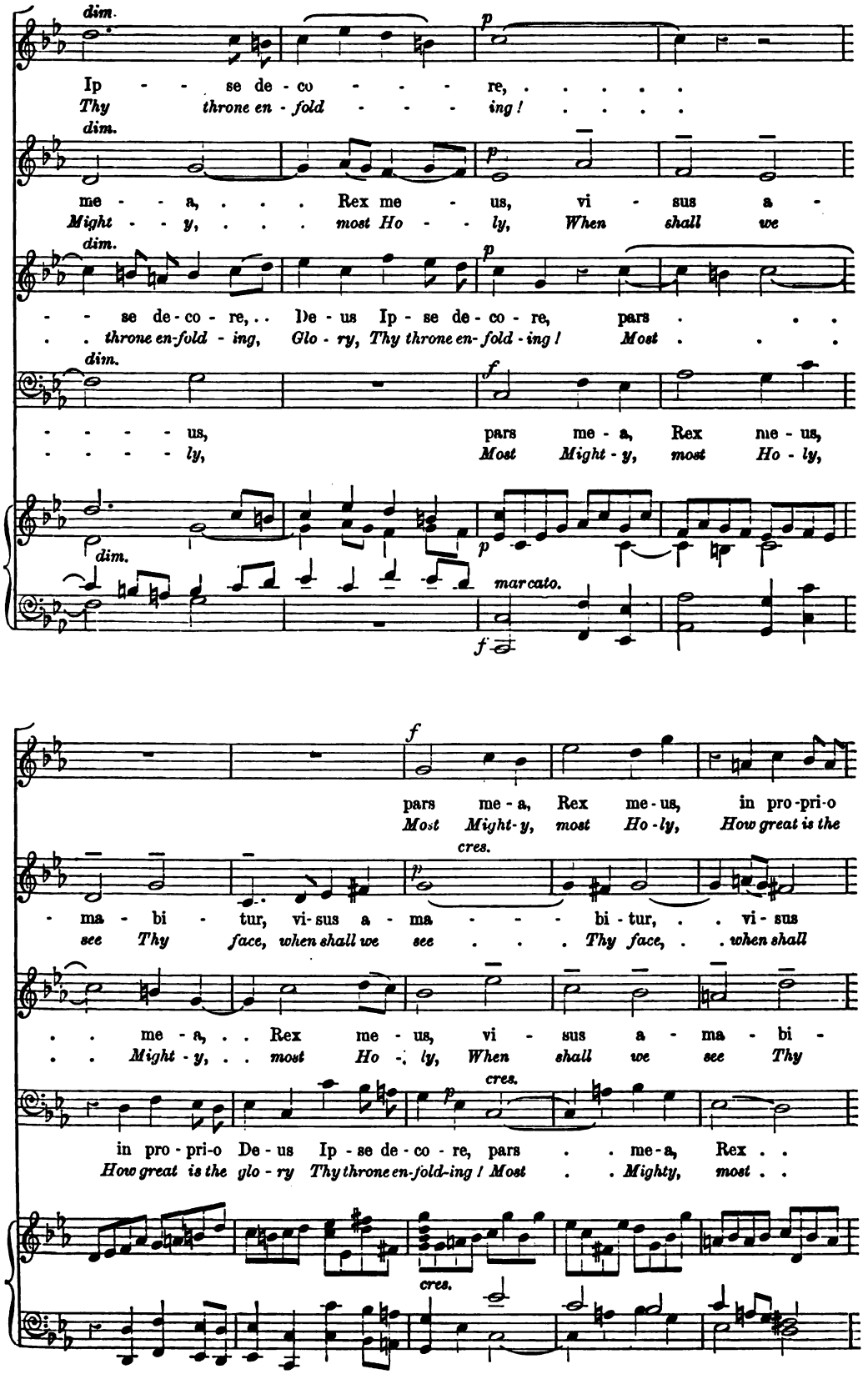

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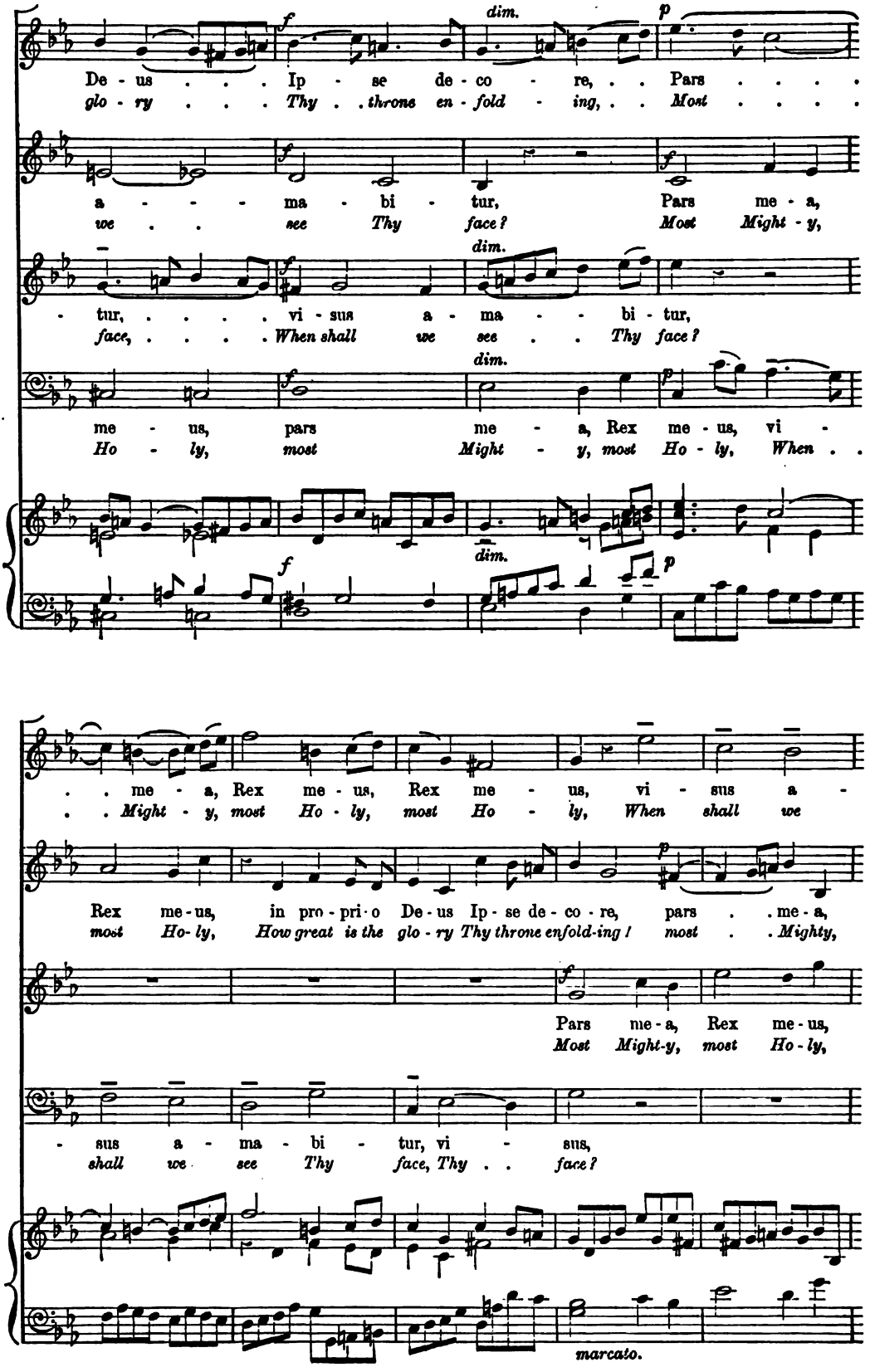

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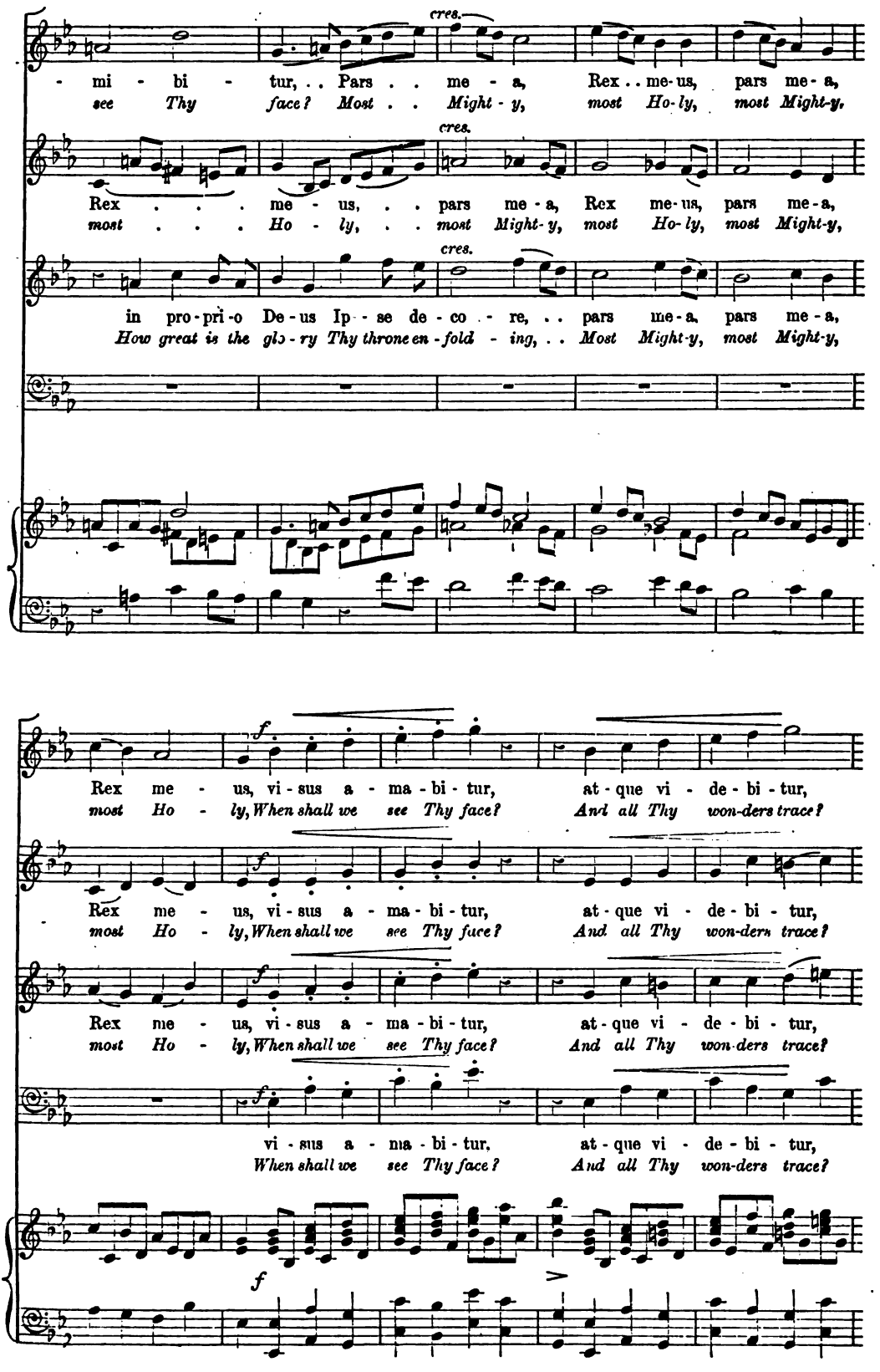

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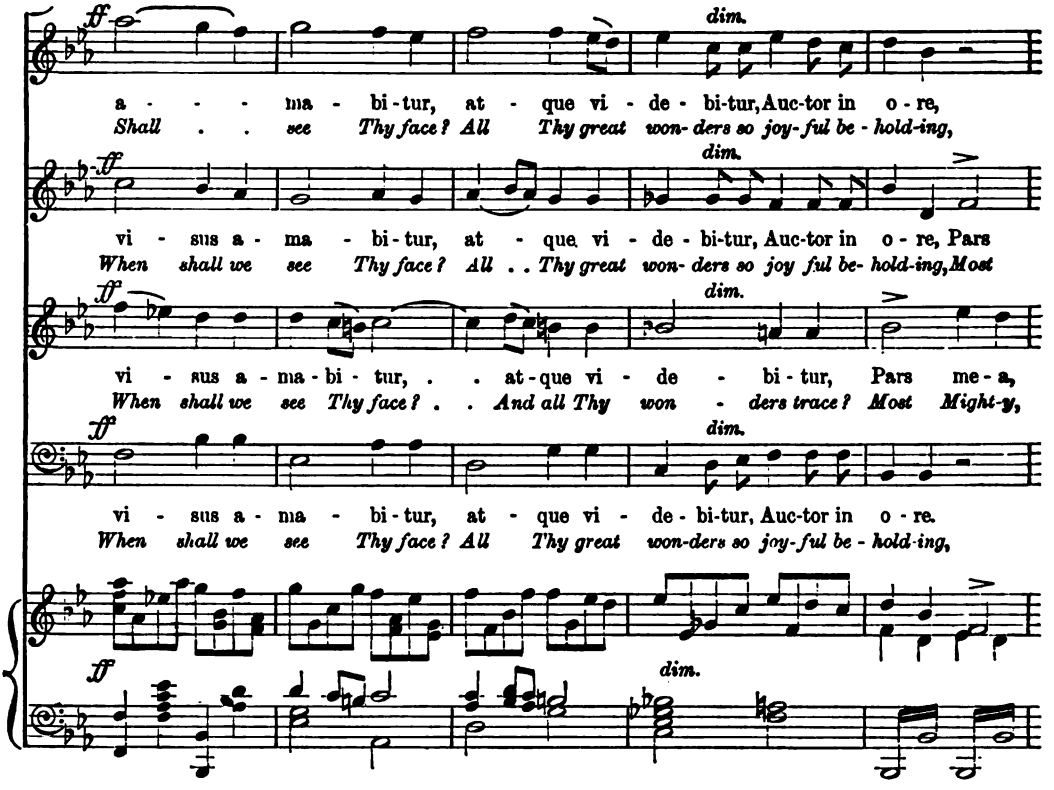

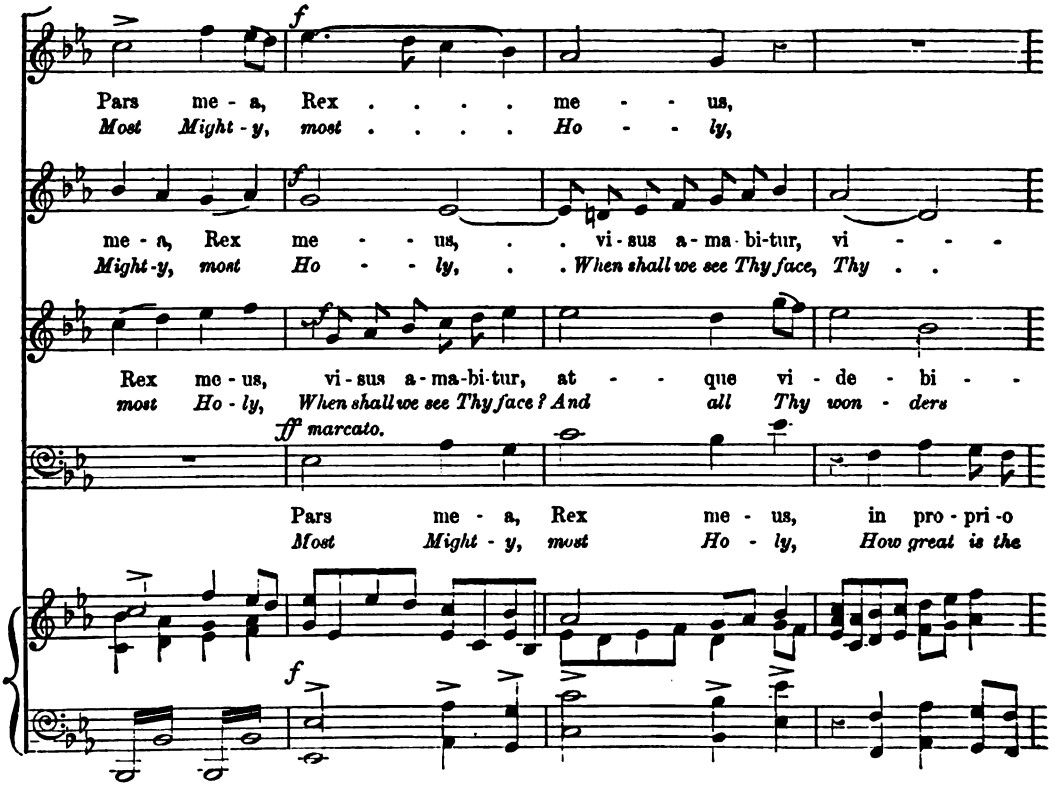

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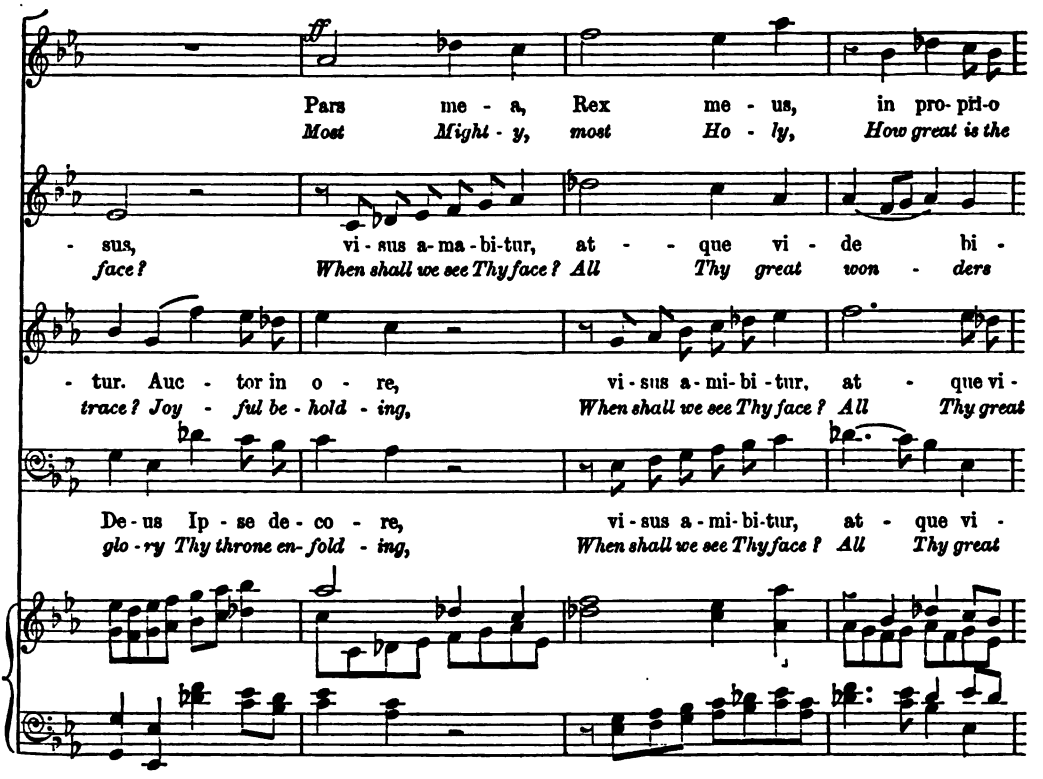

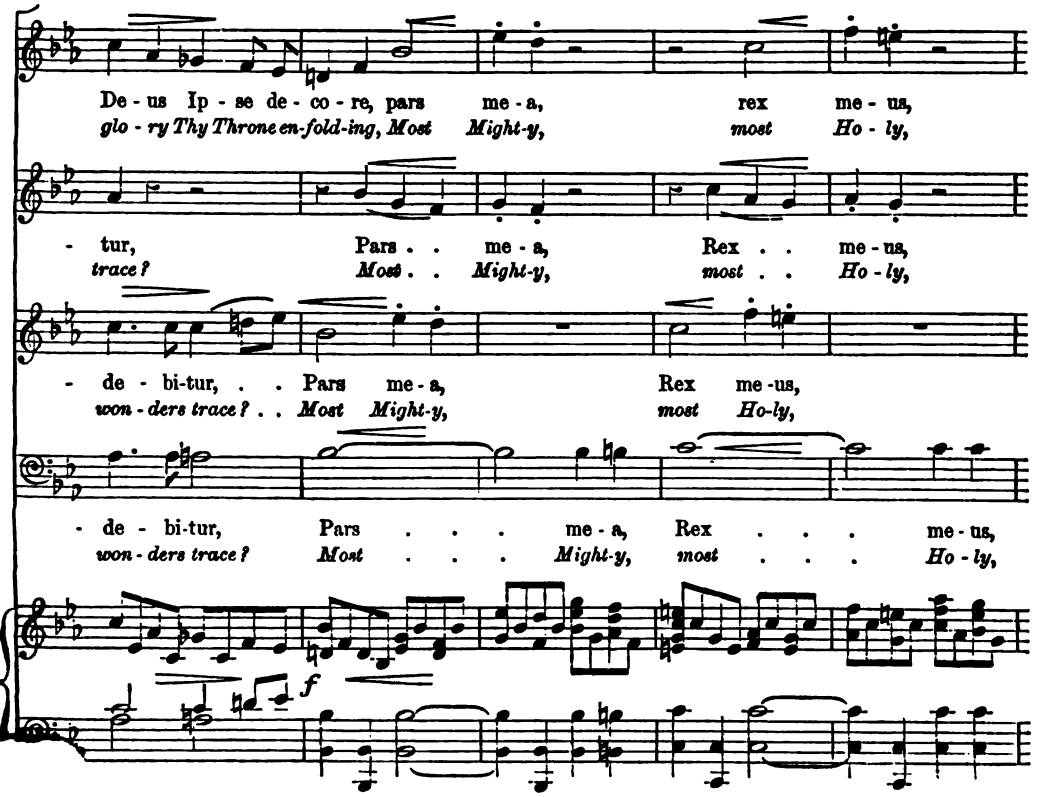

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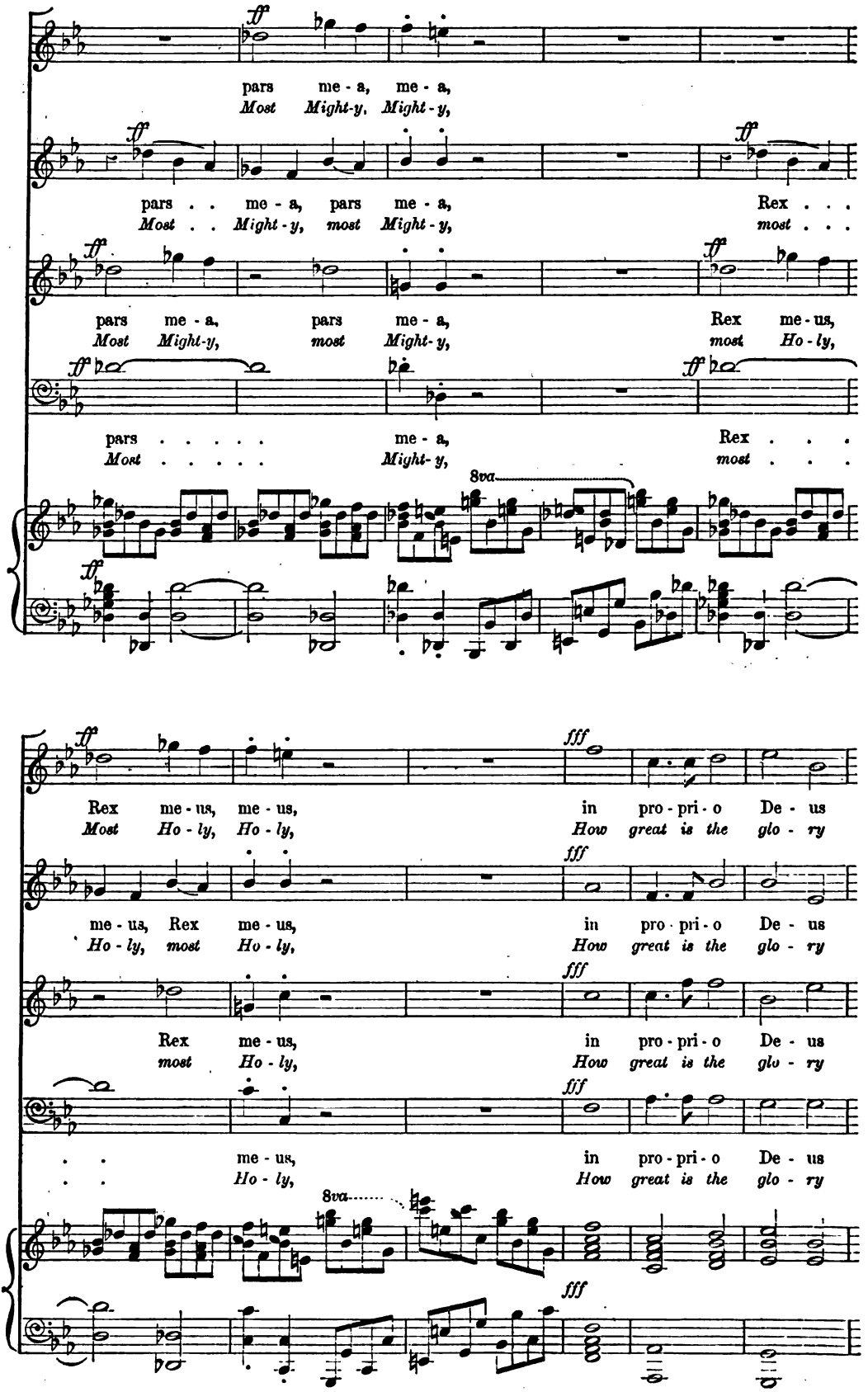

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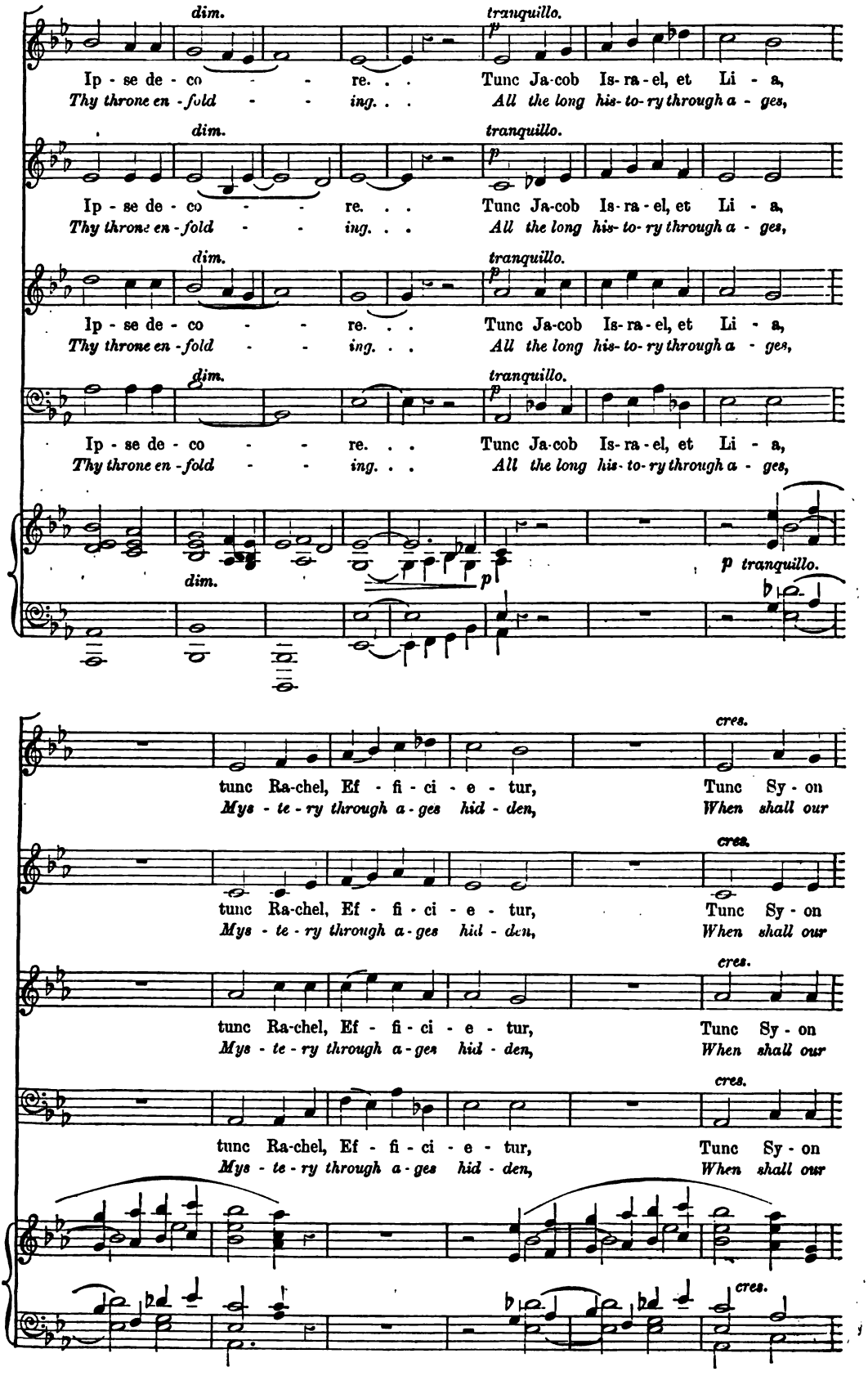

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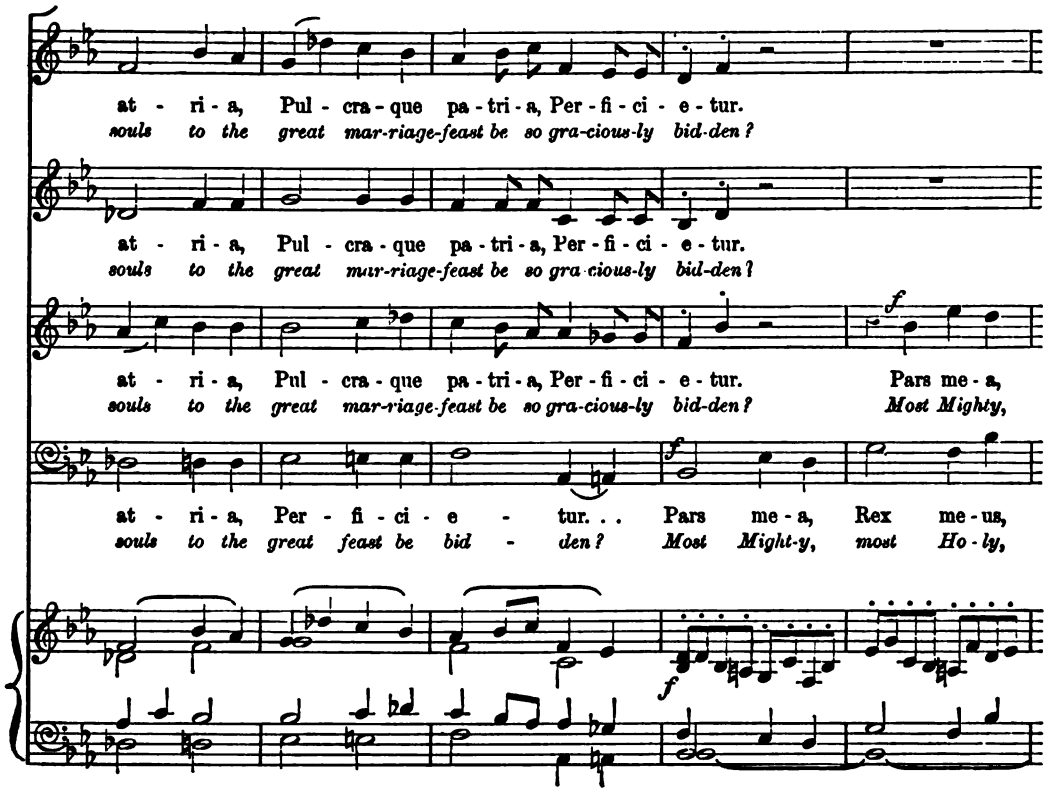

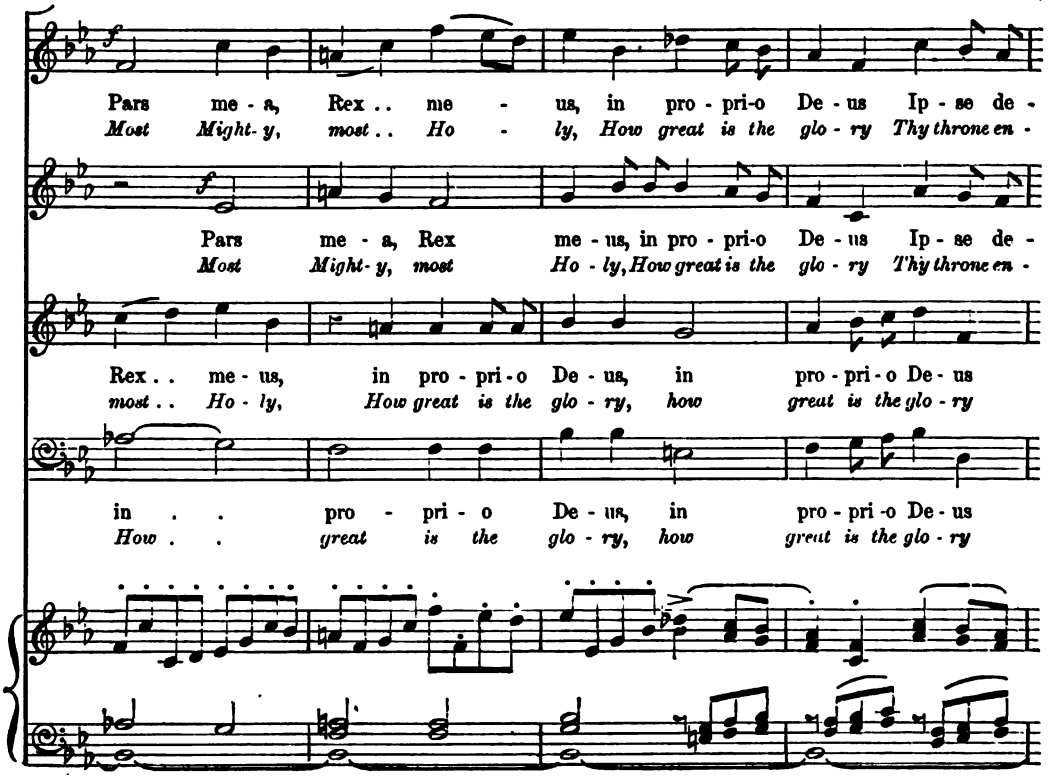

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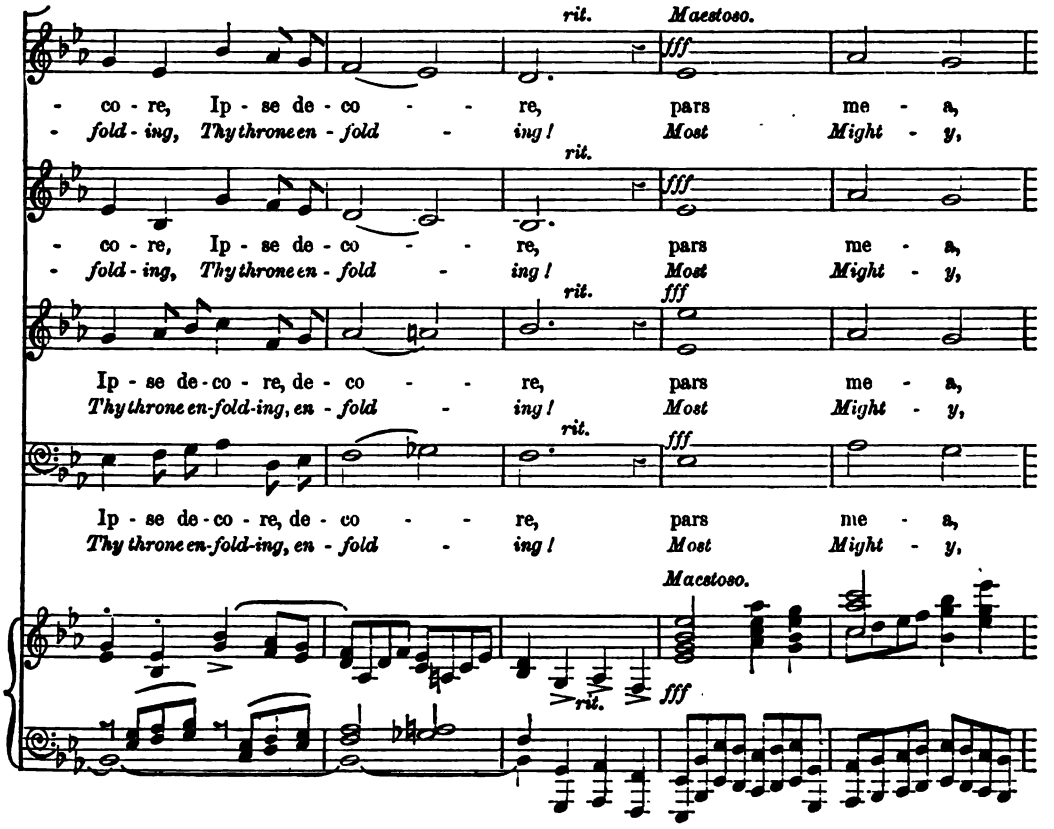

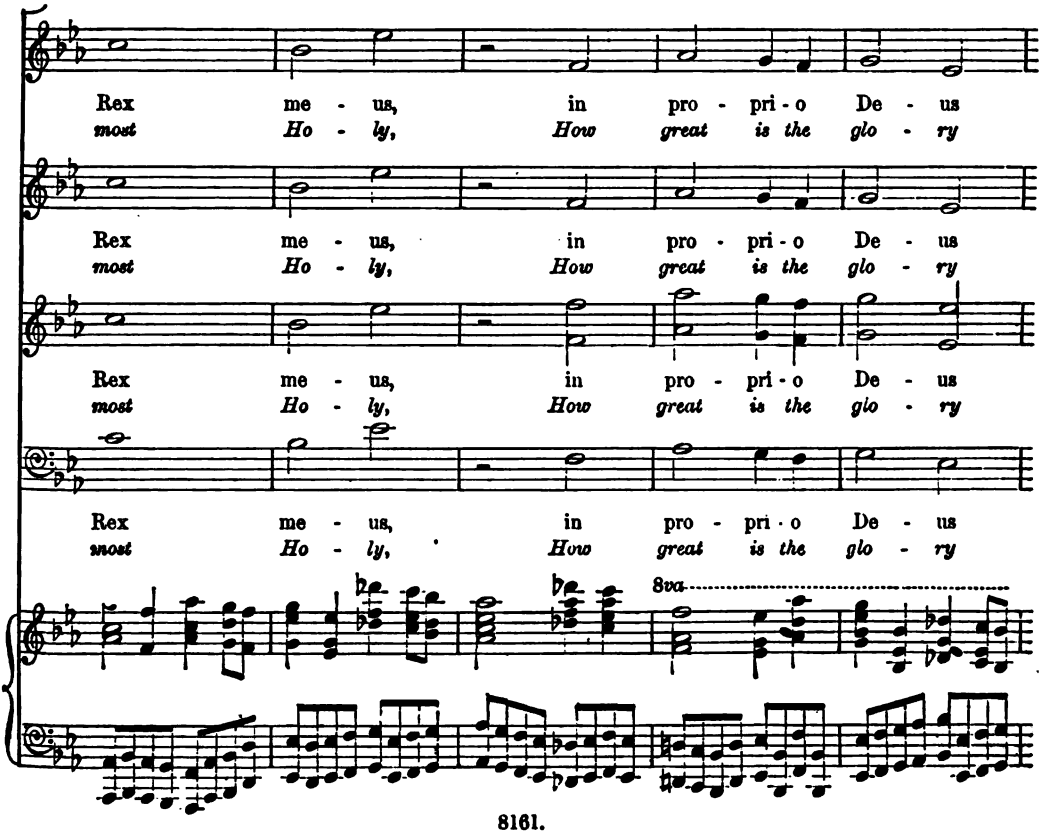

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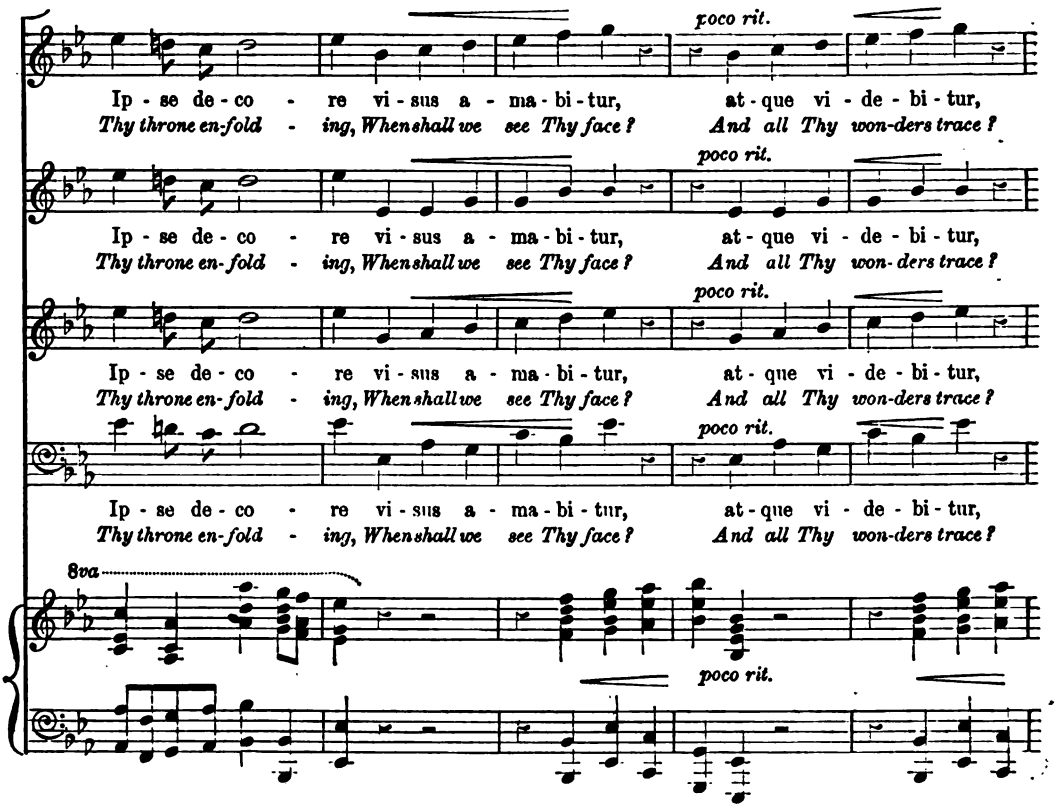

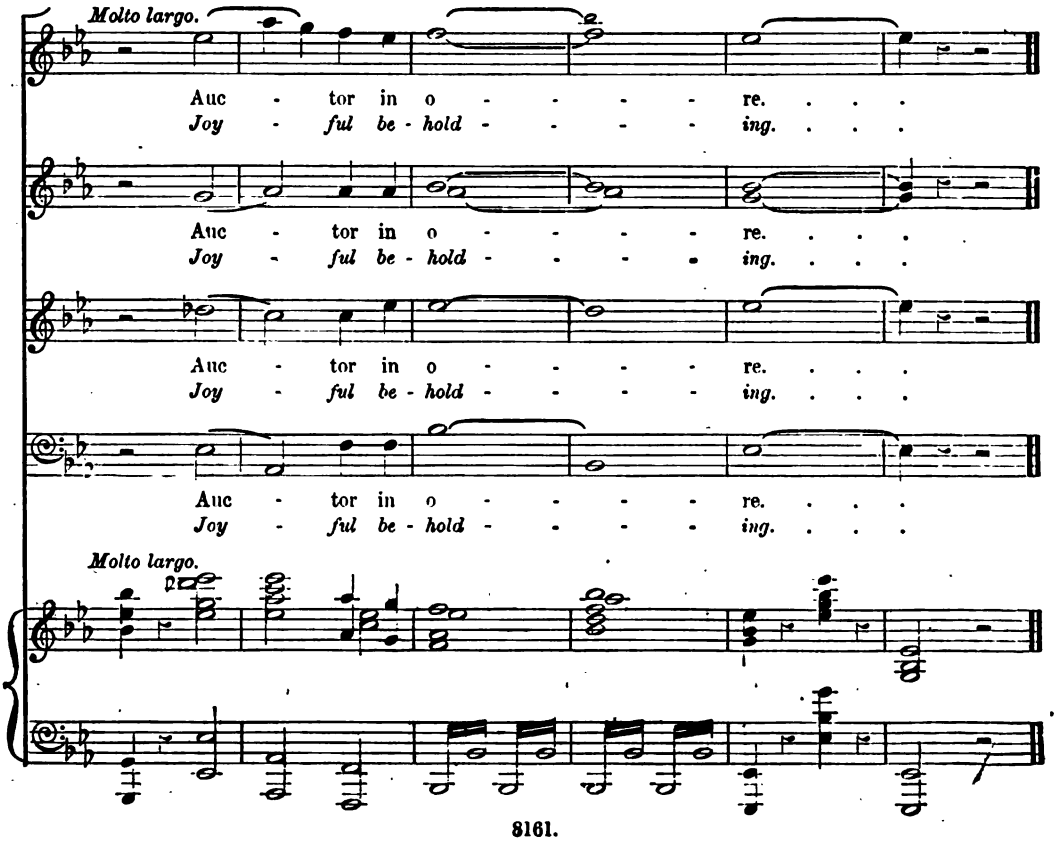

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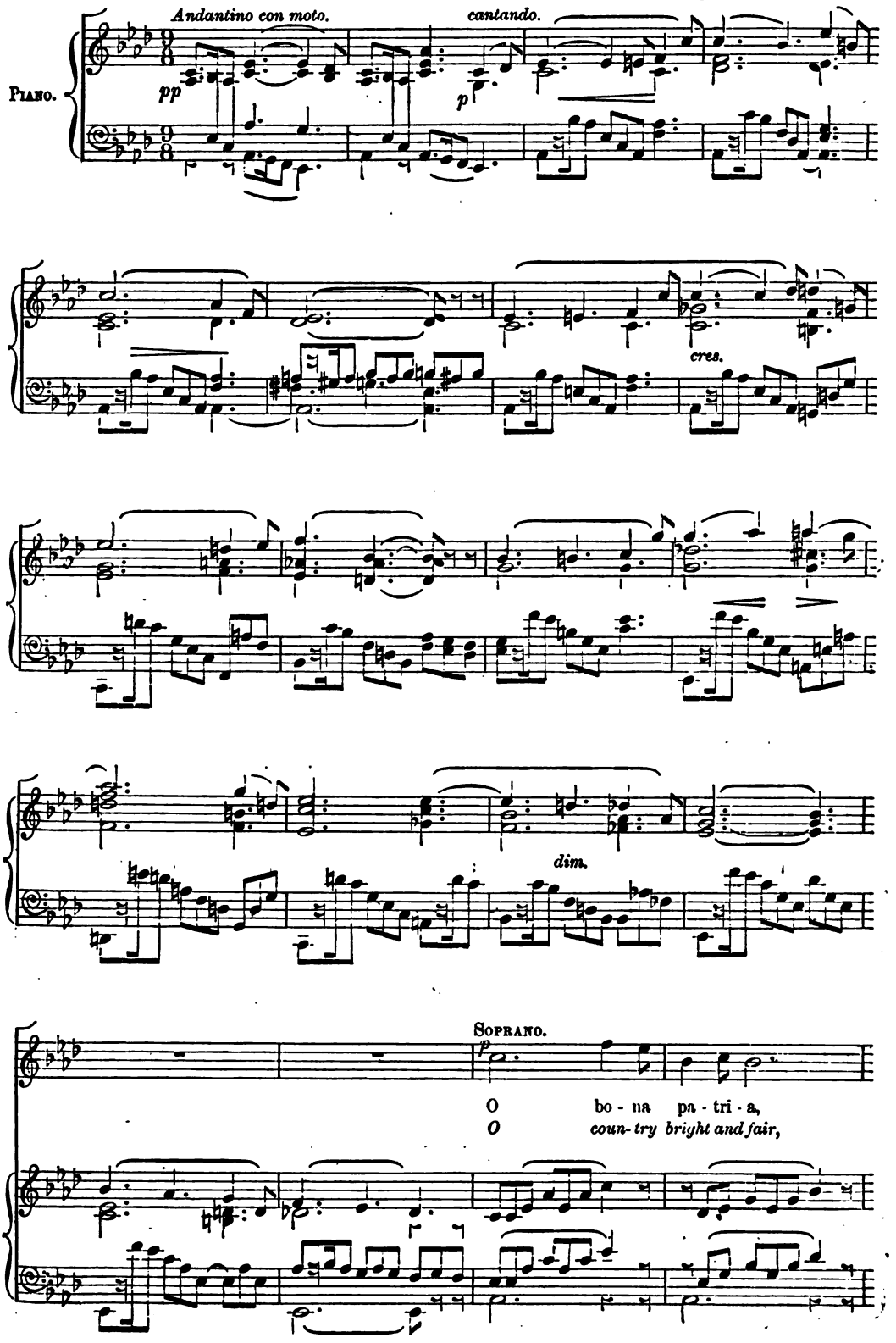
No. 5. ARIA (SOPRANO). — "O BONA PATRIA."



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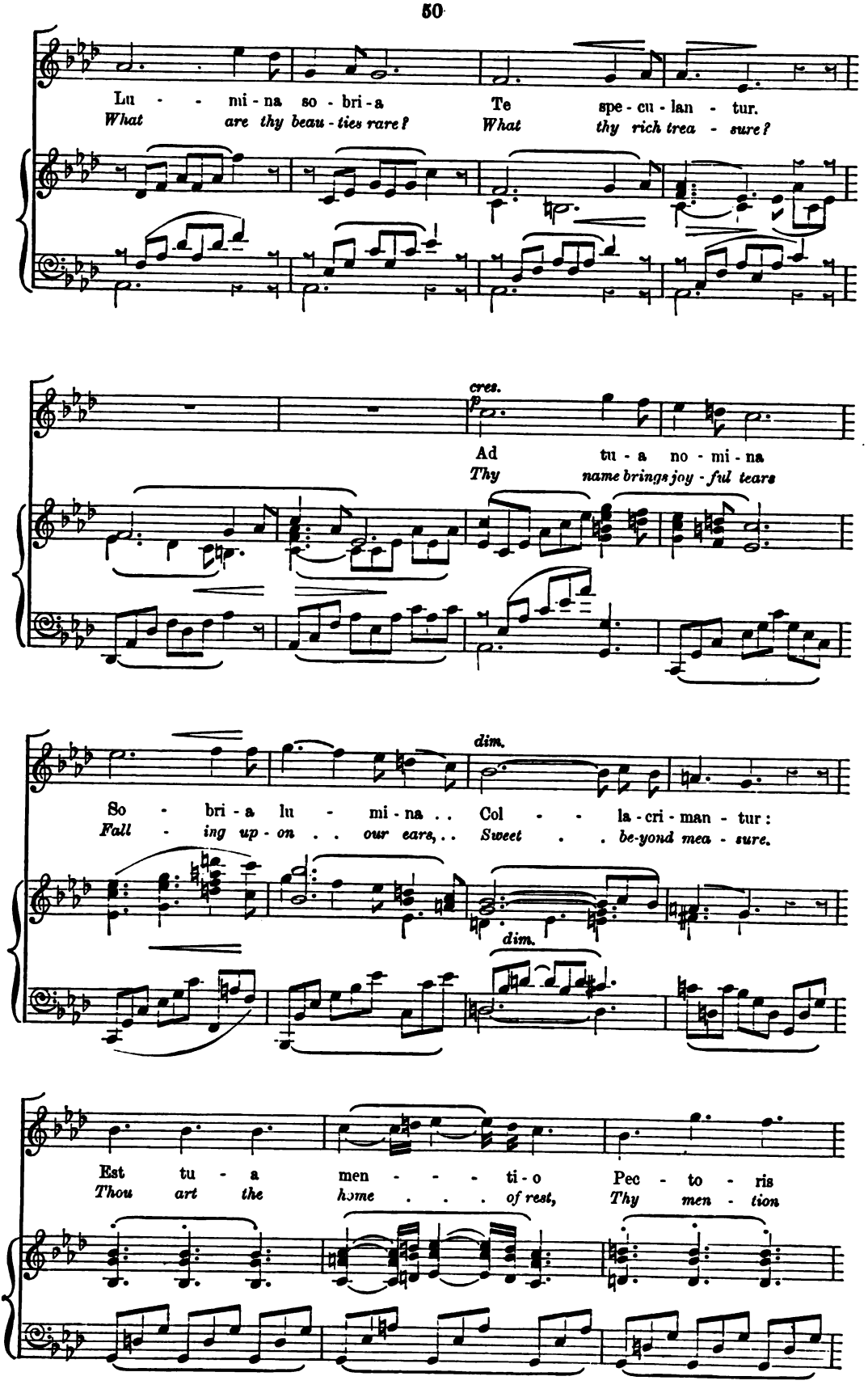

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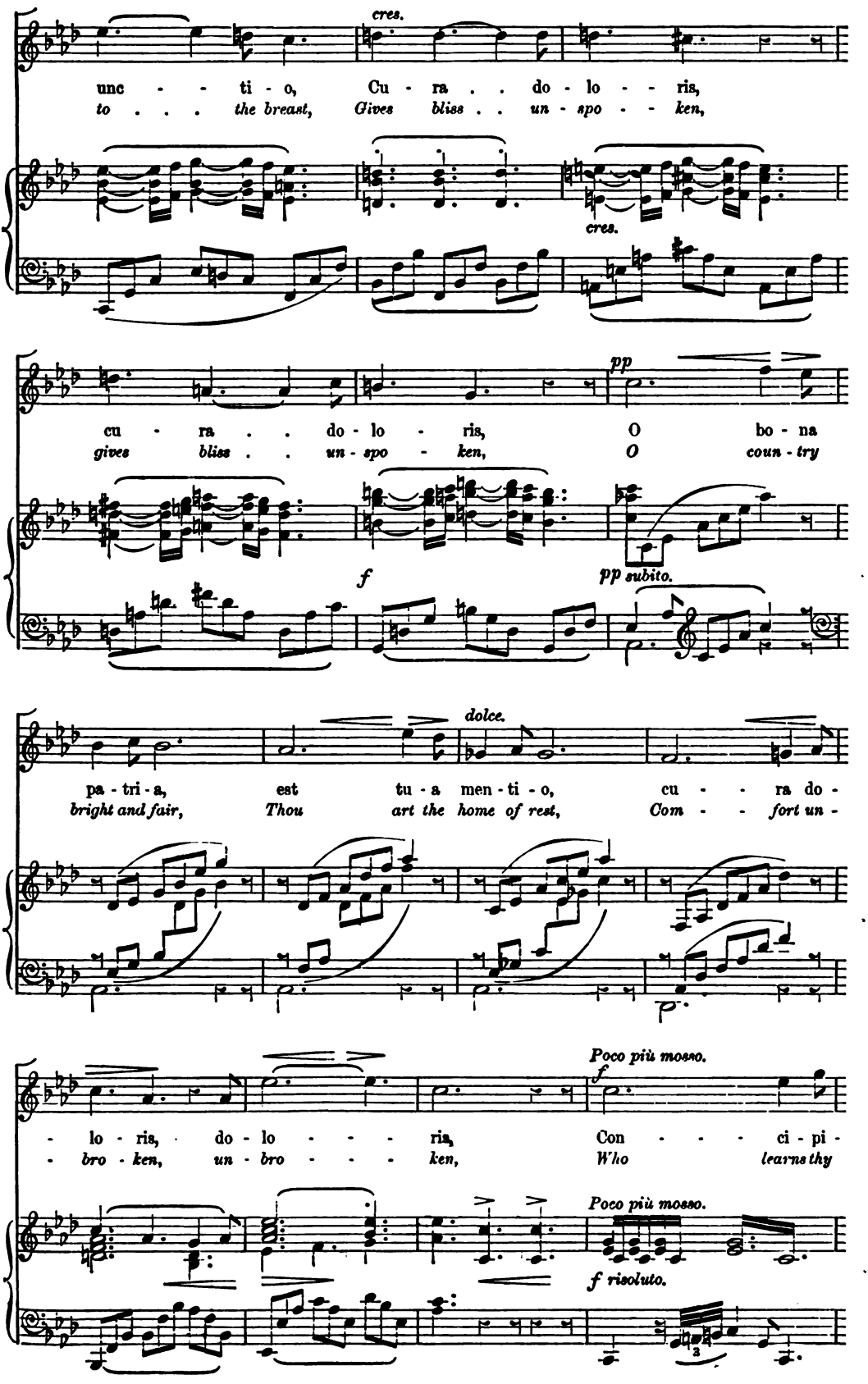

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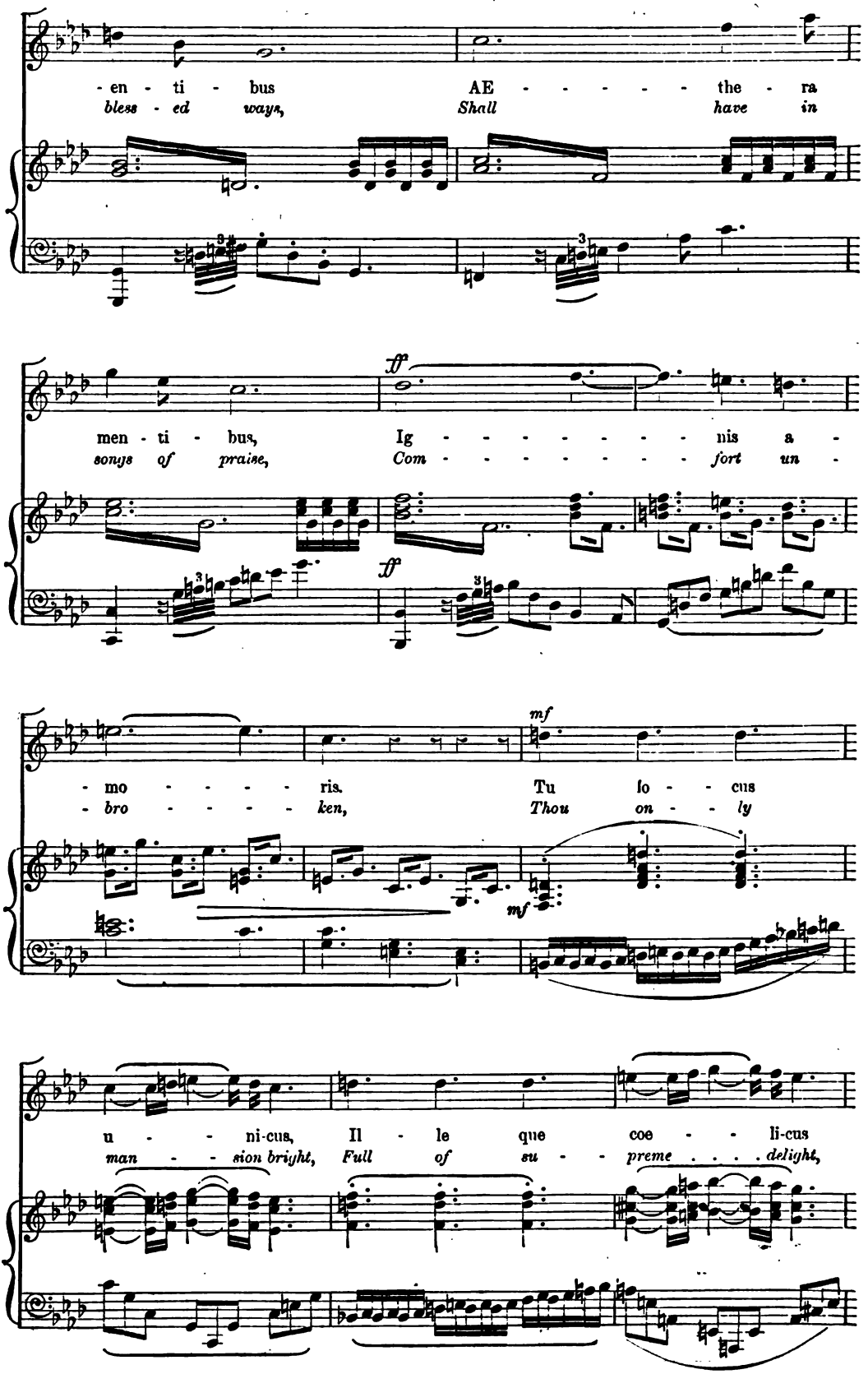

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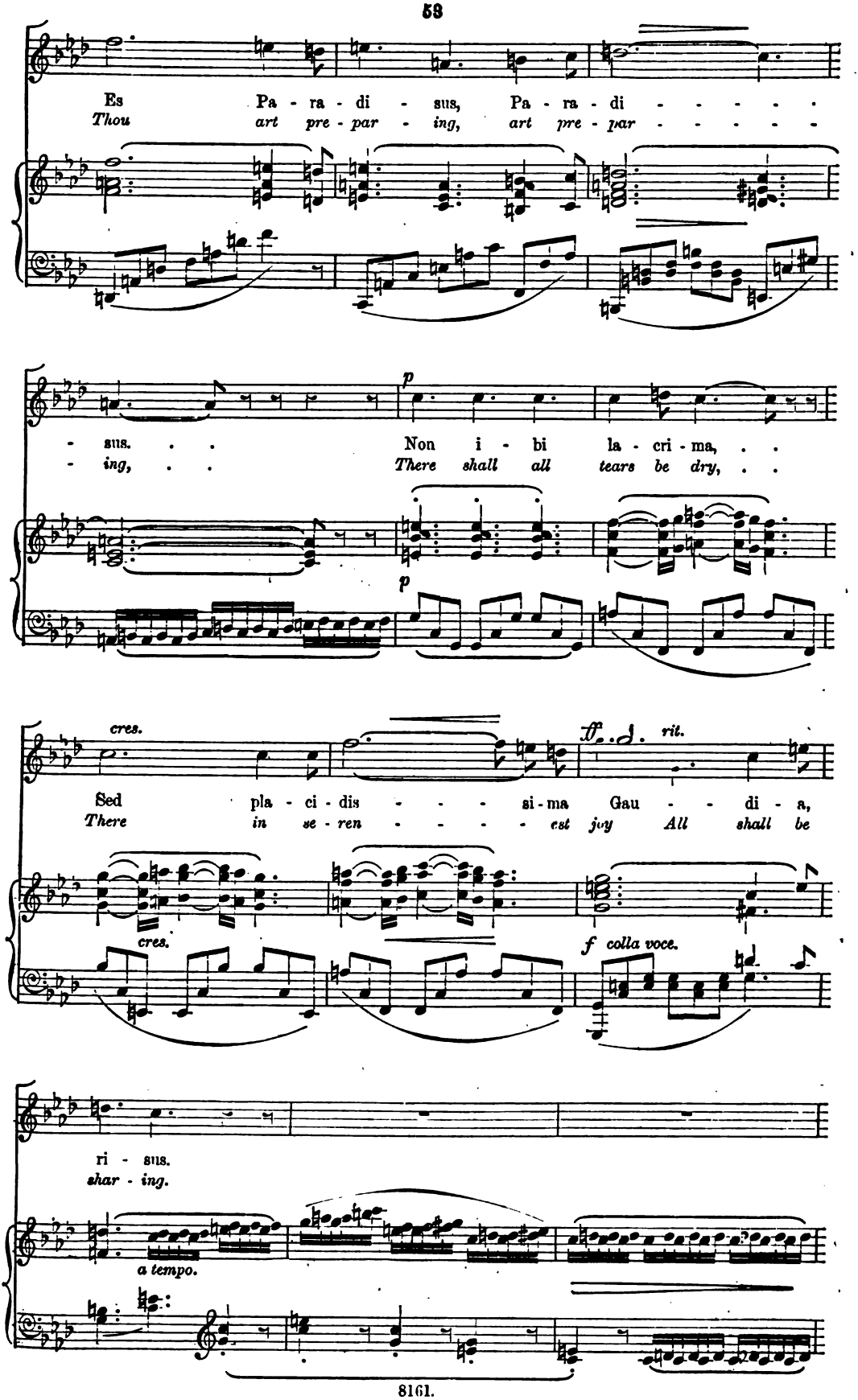

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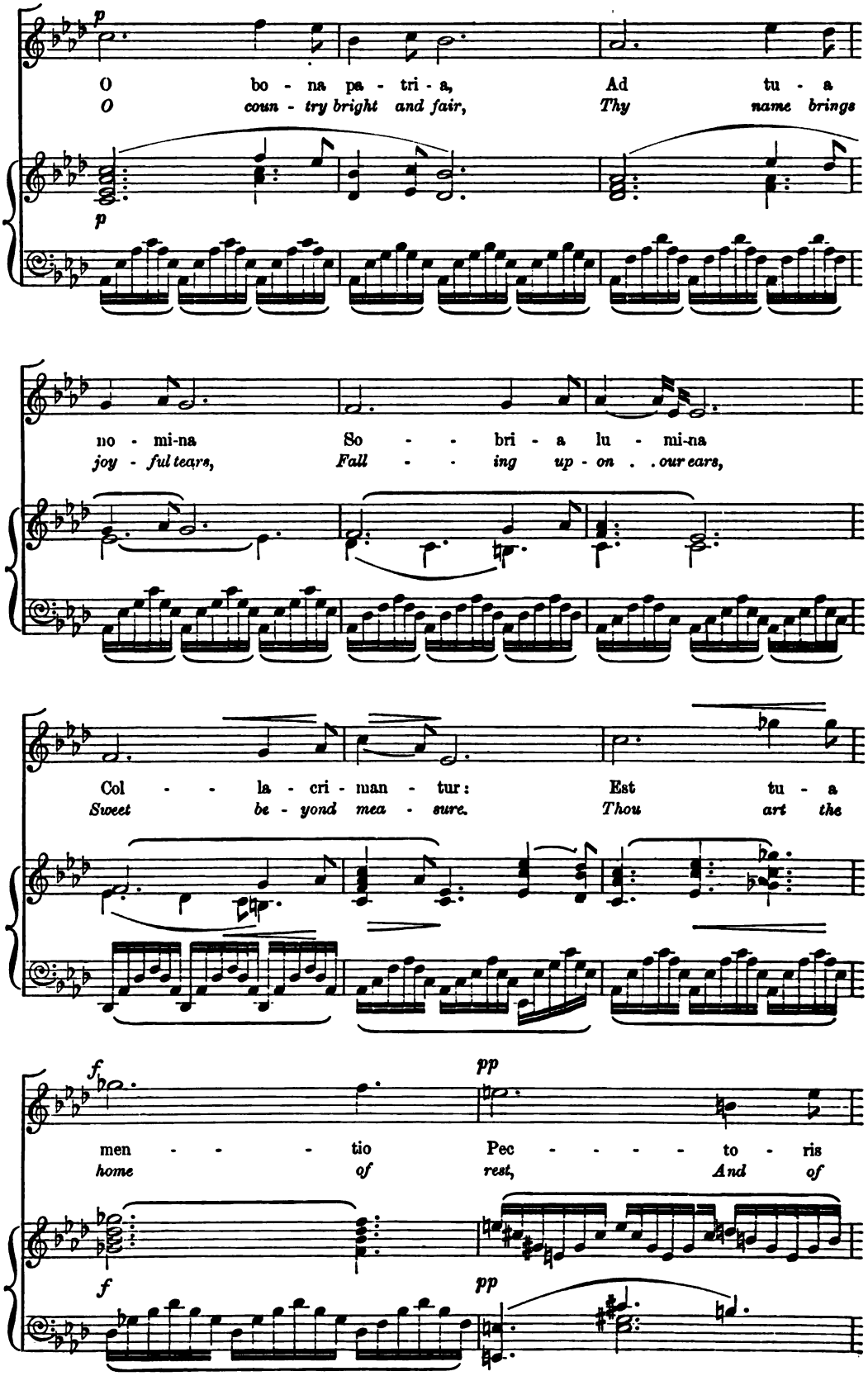

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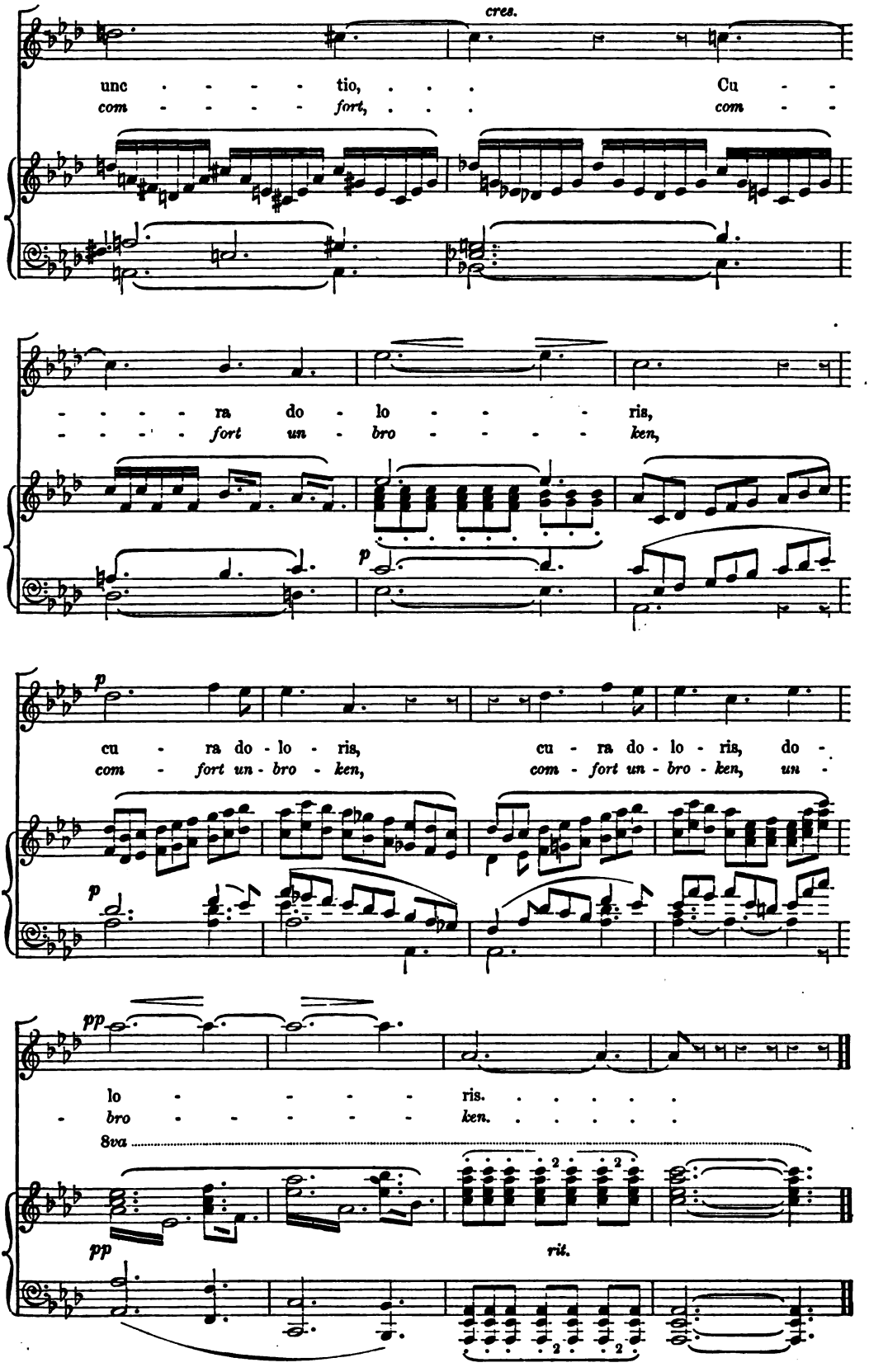

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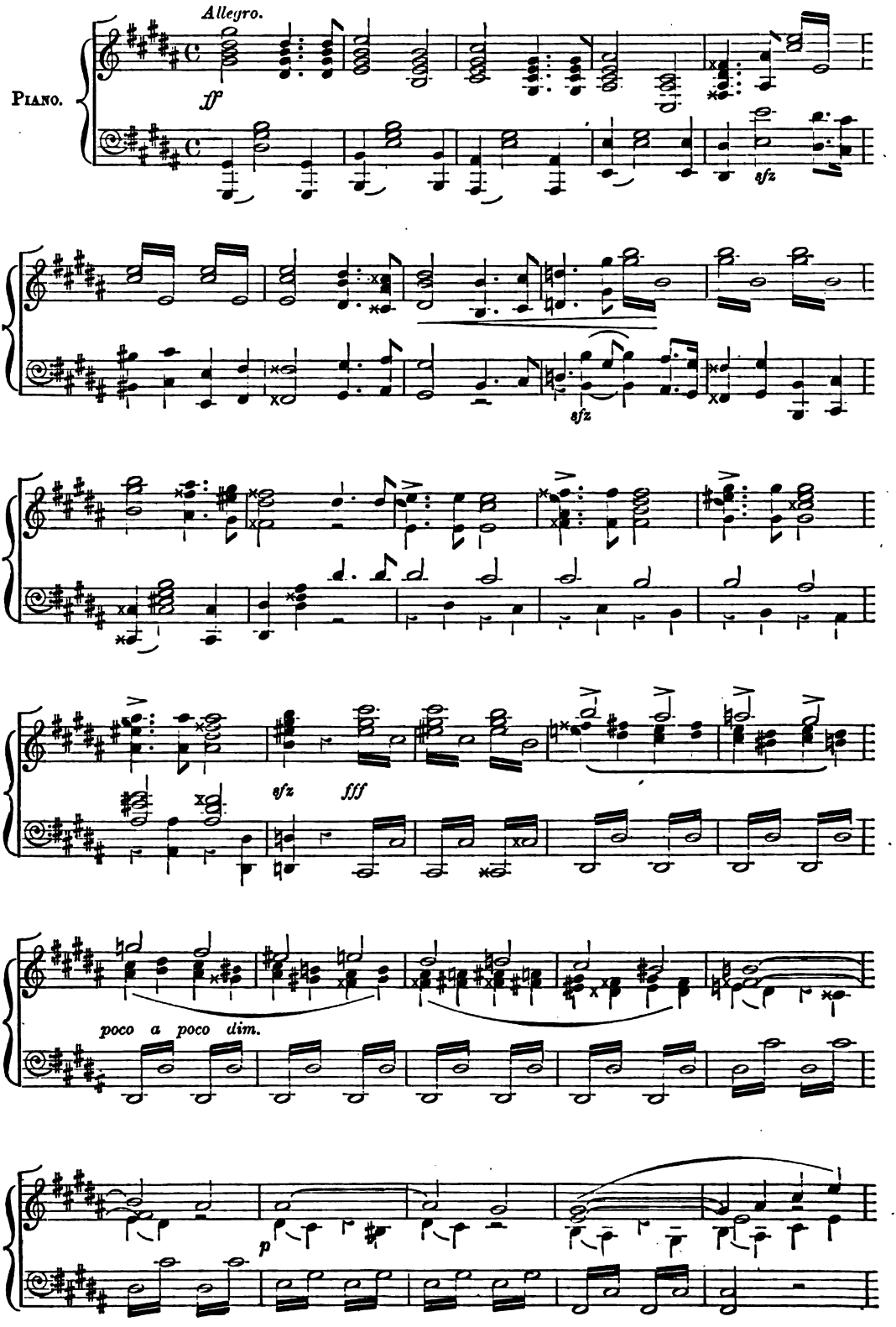

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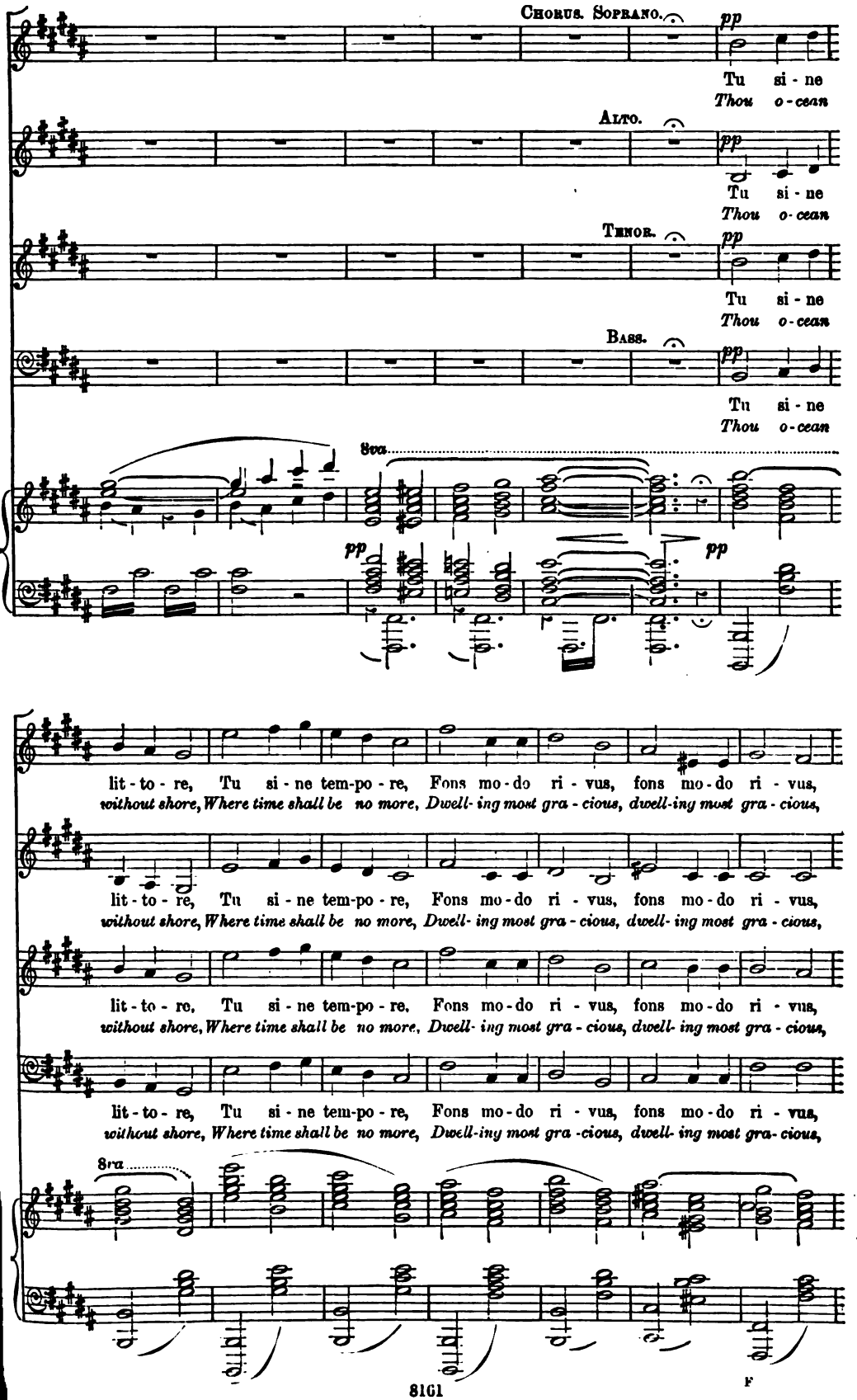

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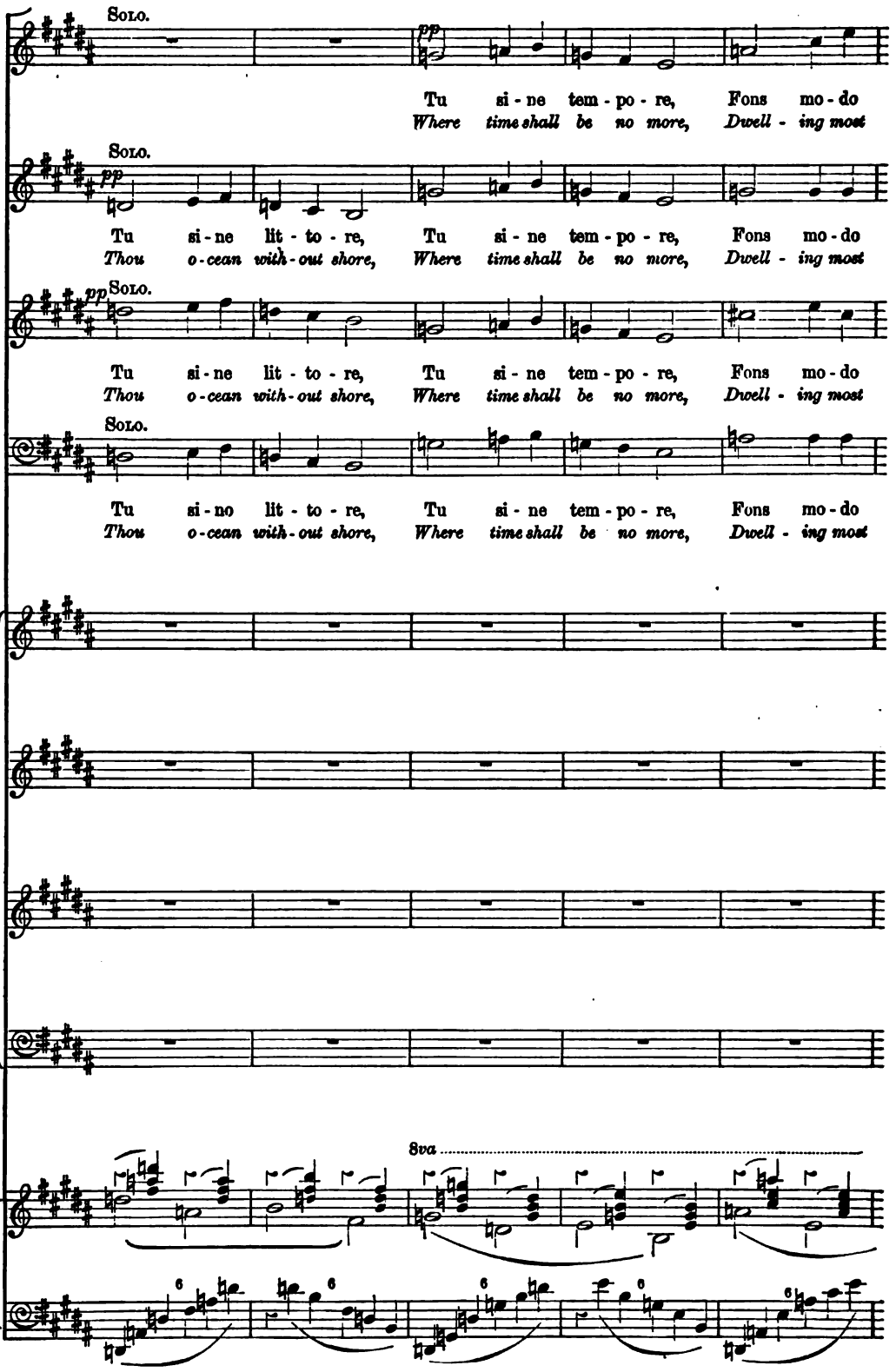

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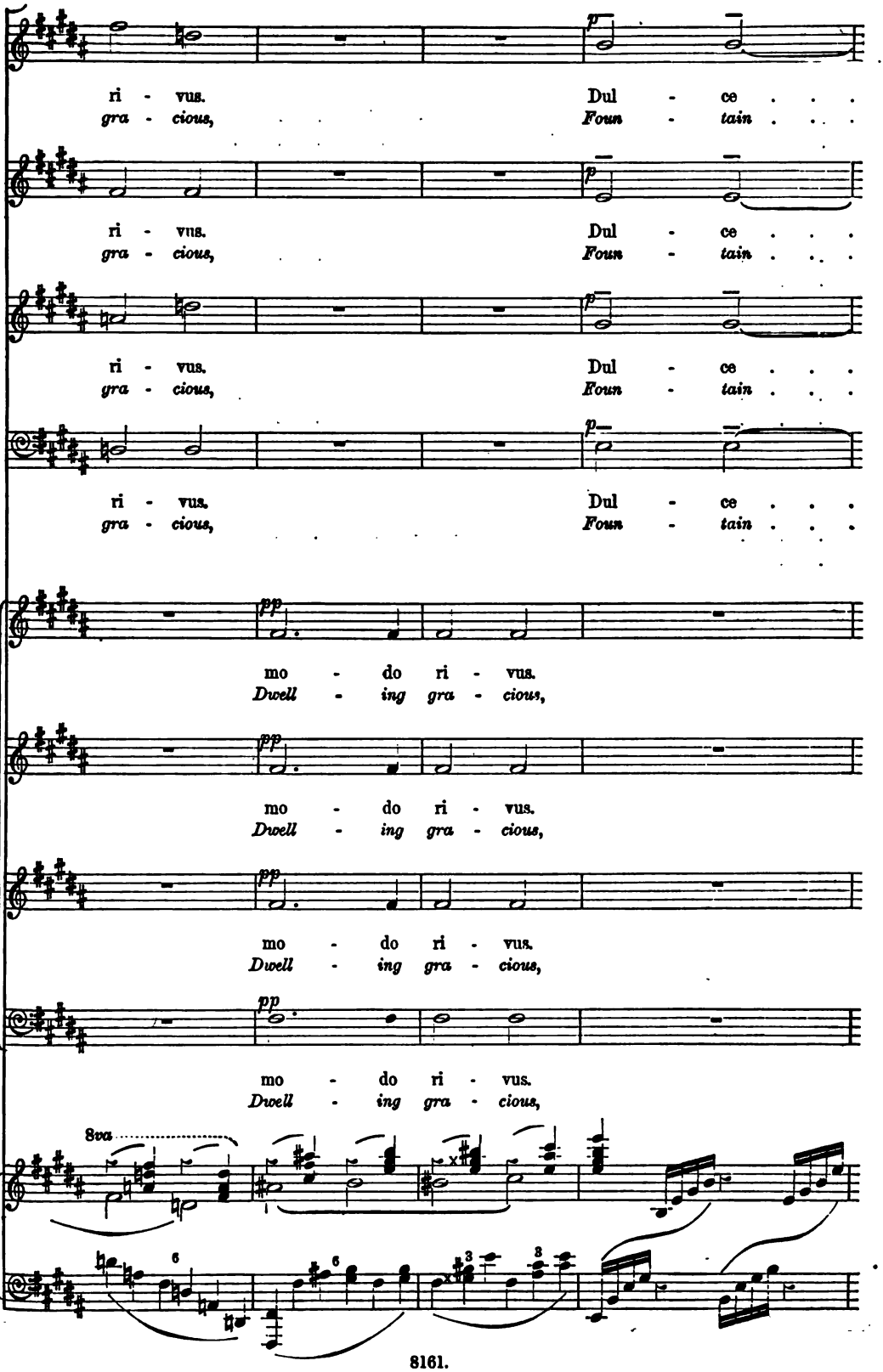

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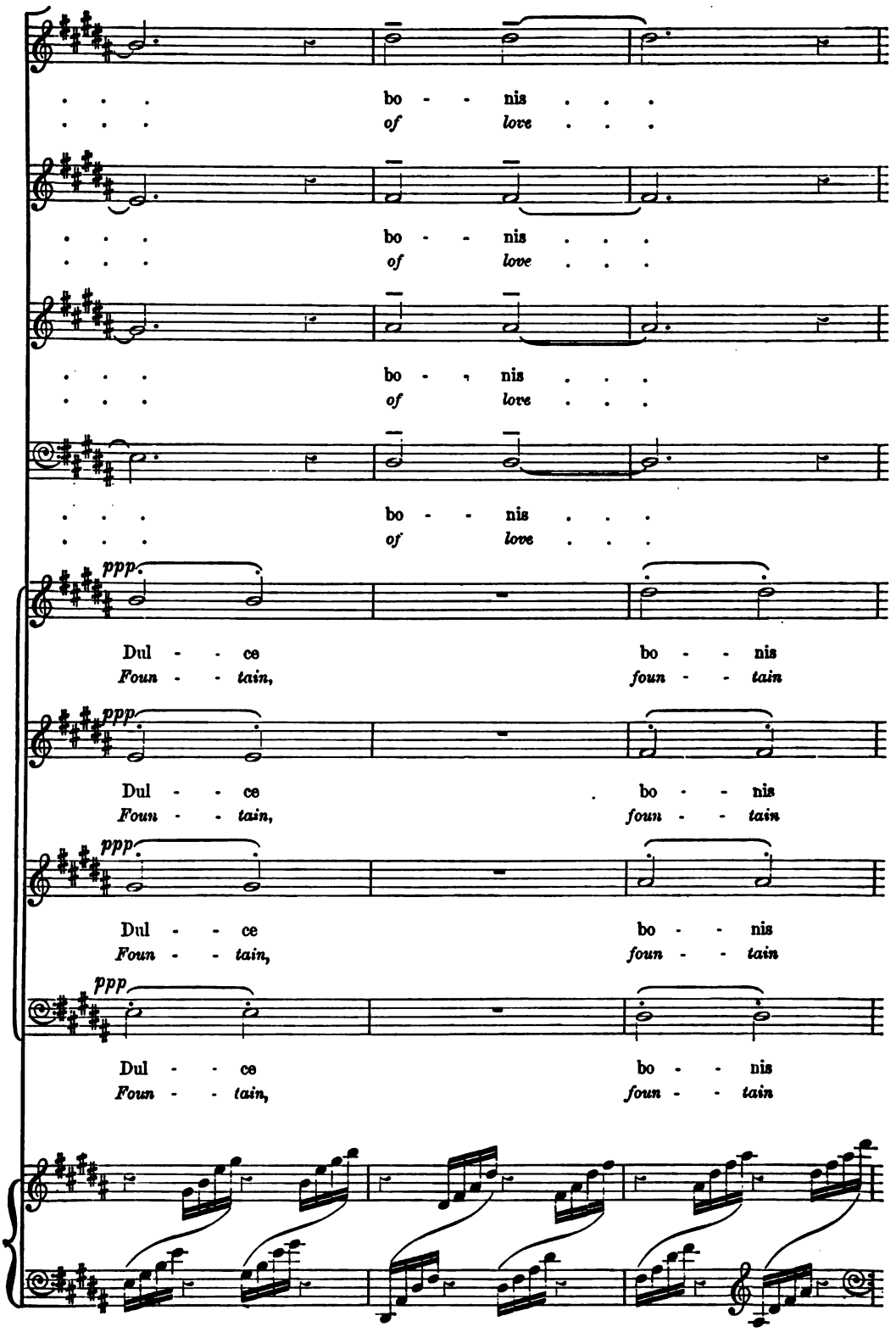

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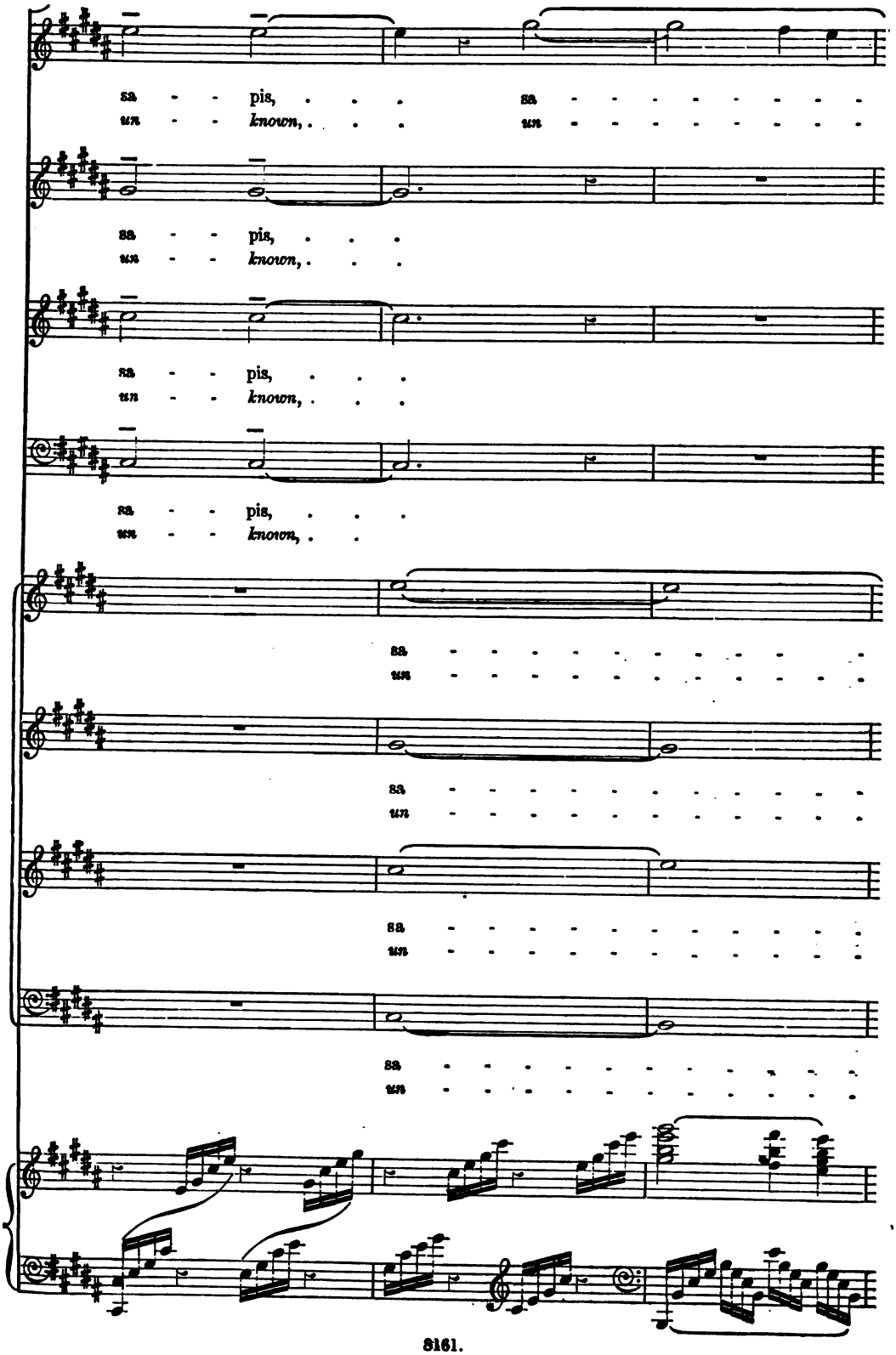

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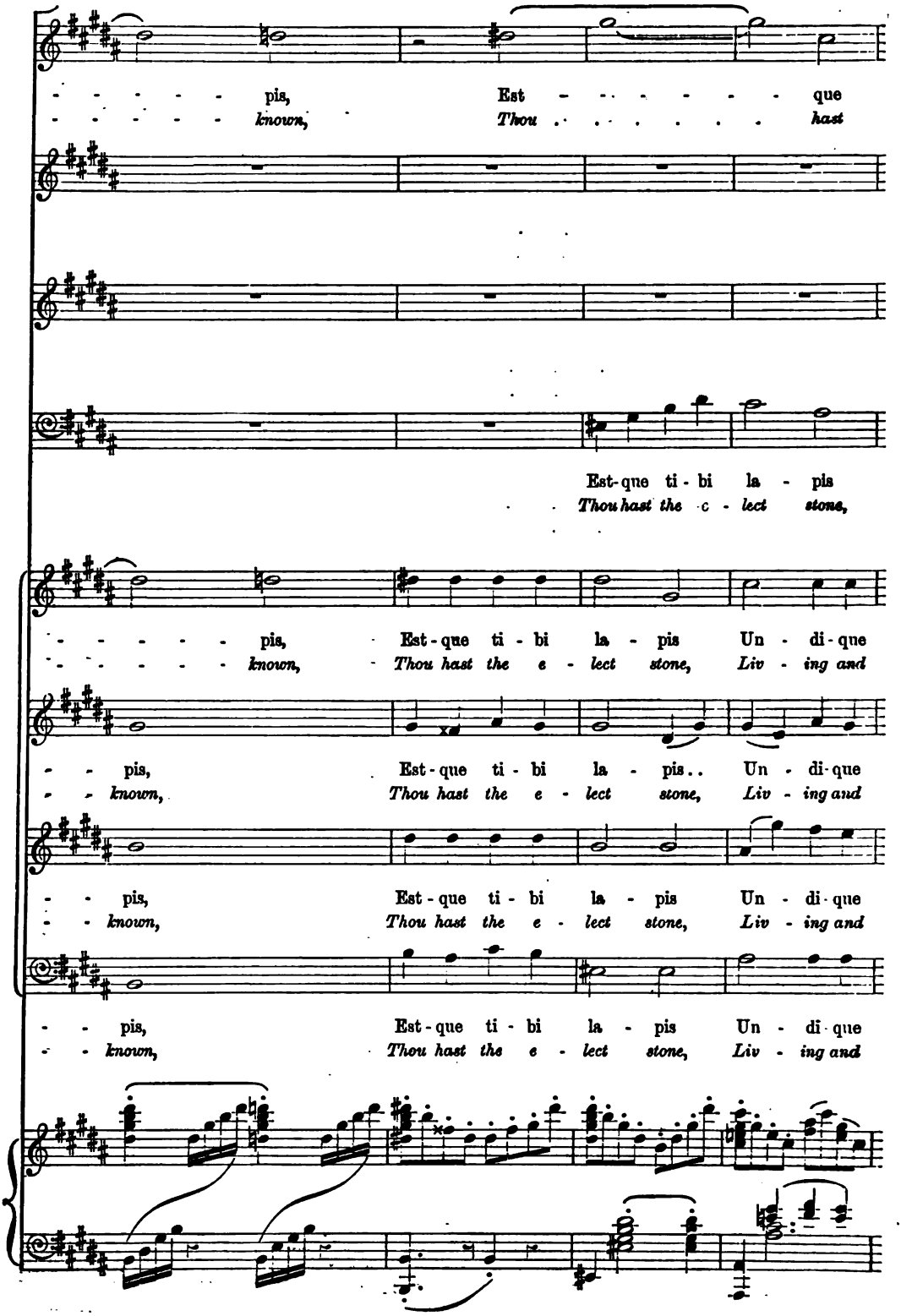

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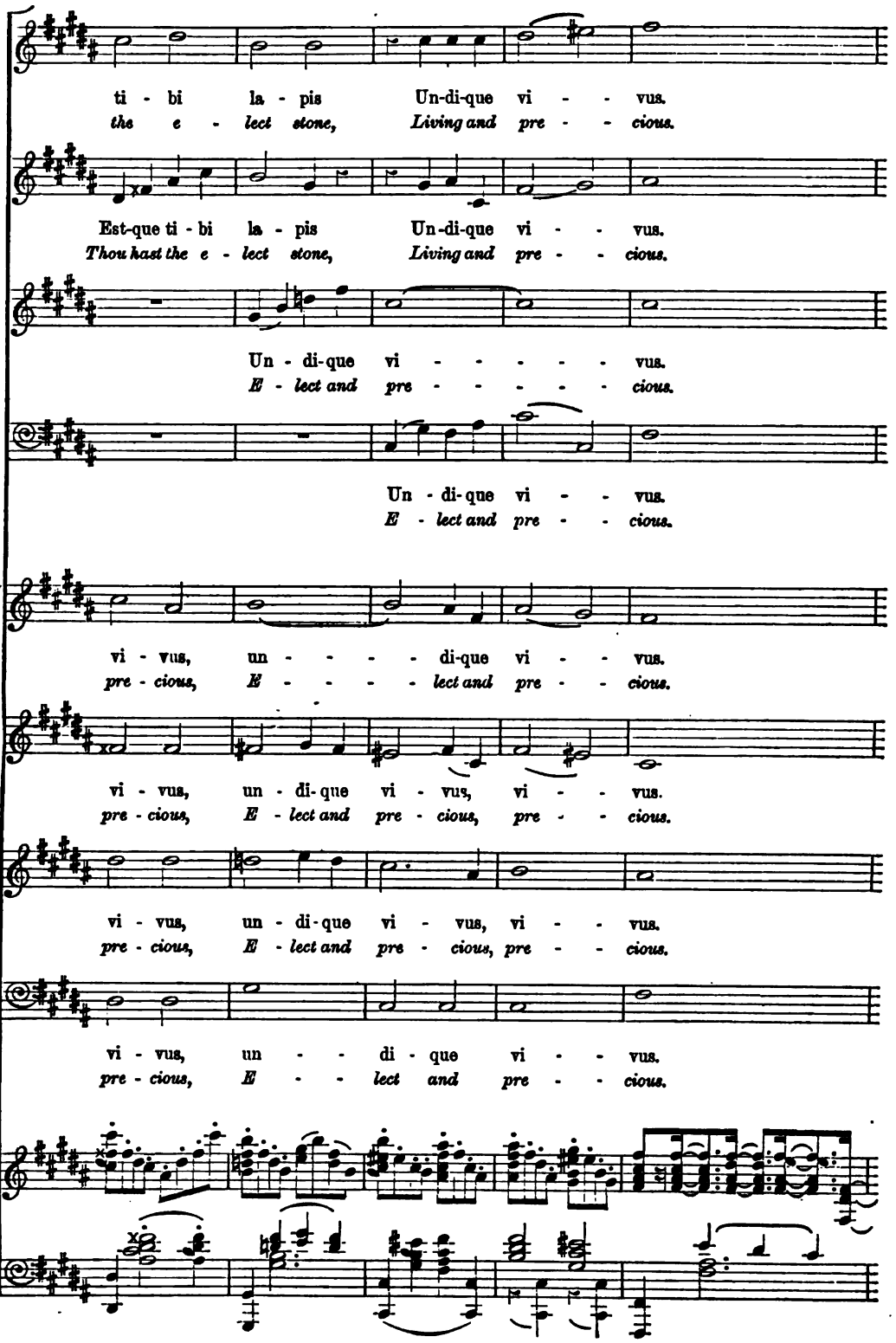

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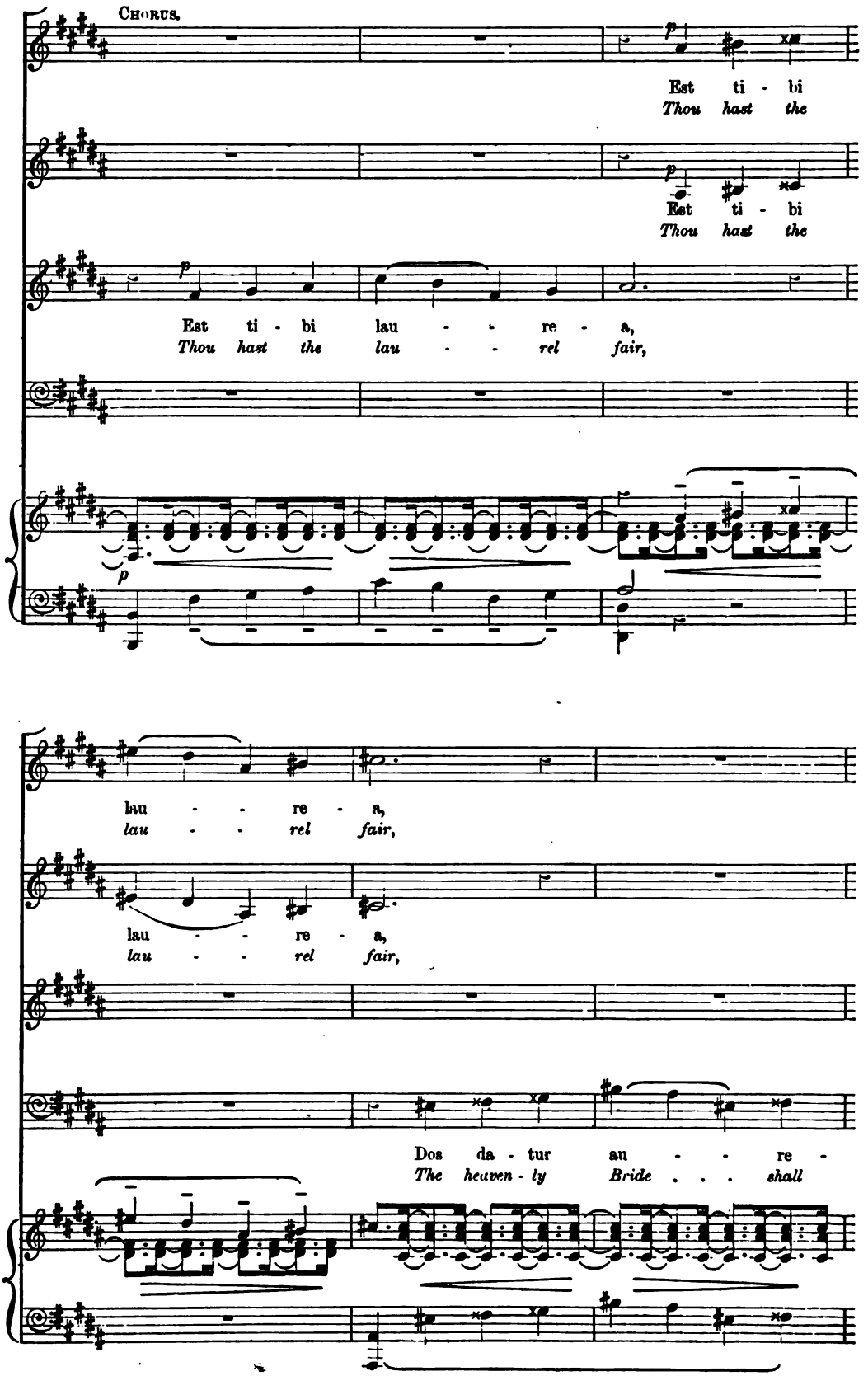

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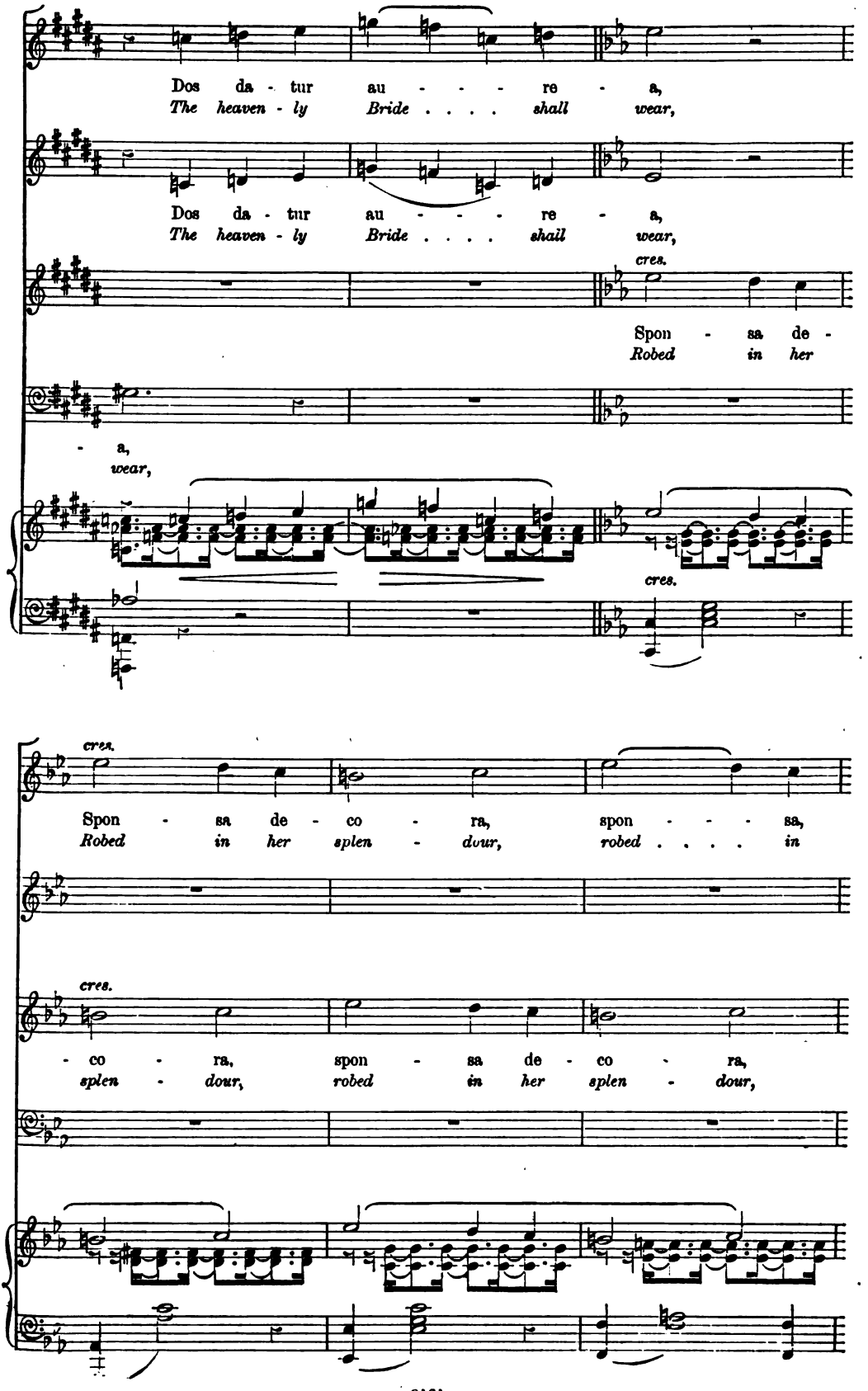

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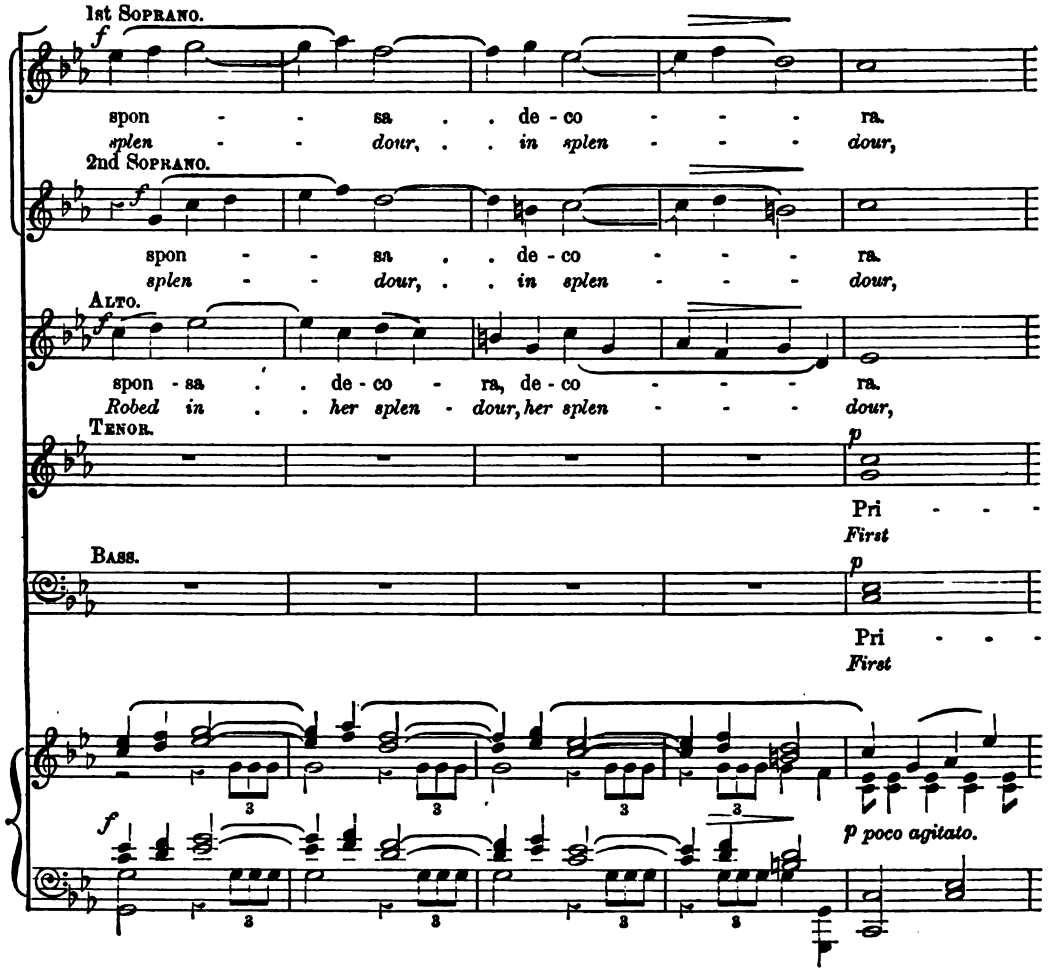

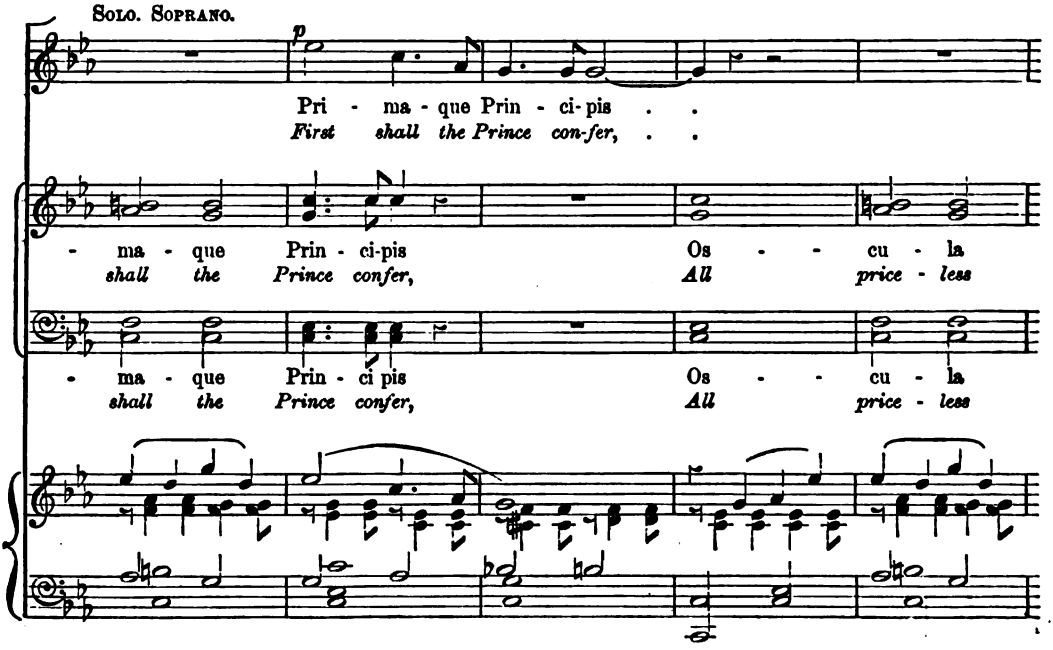

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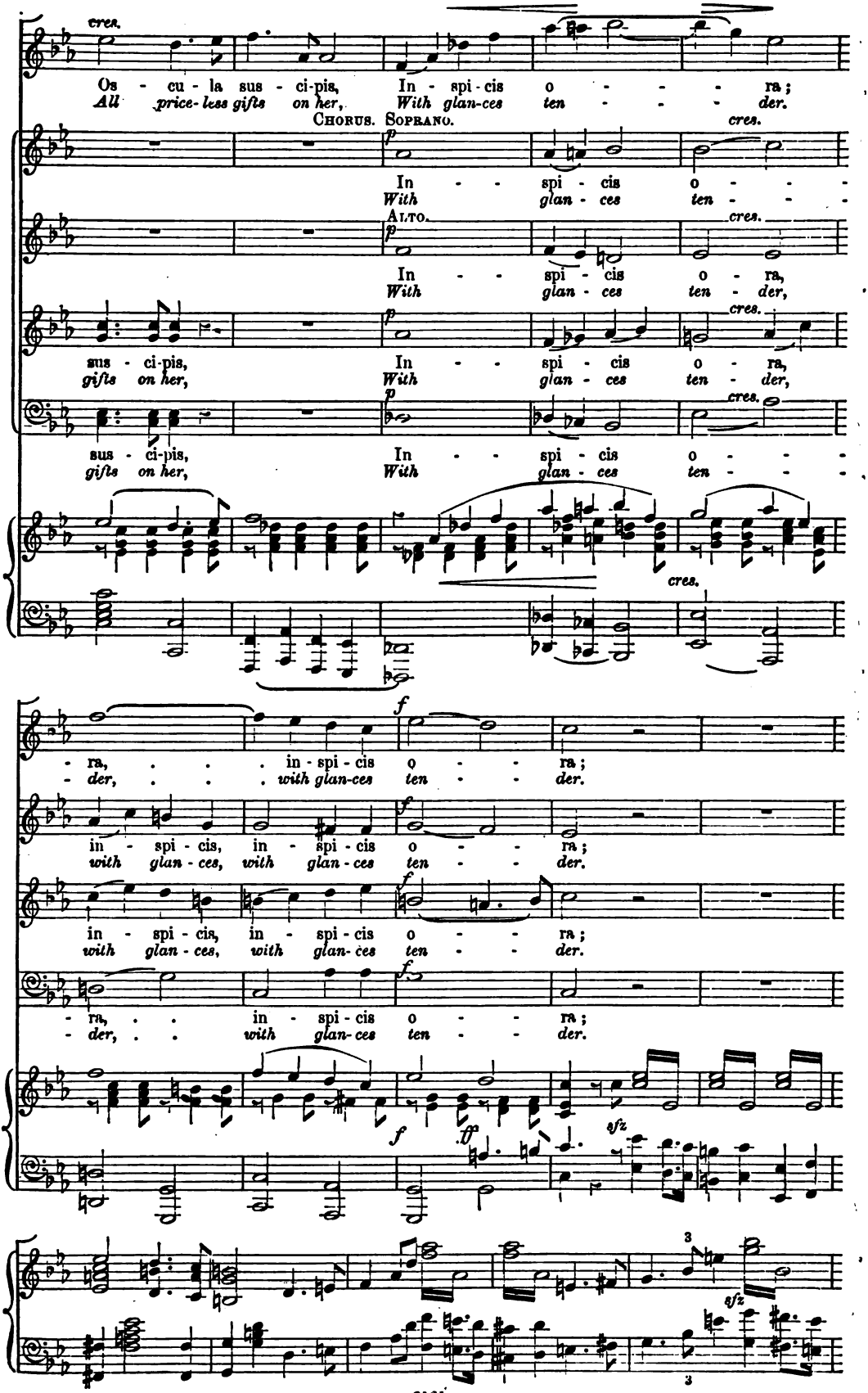

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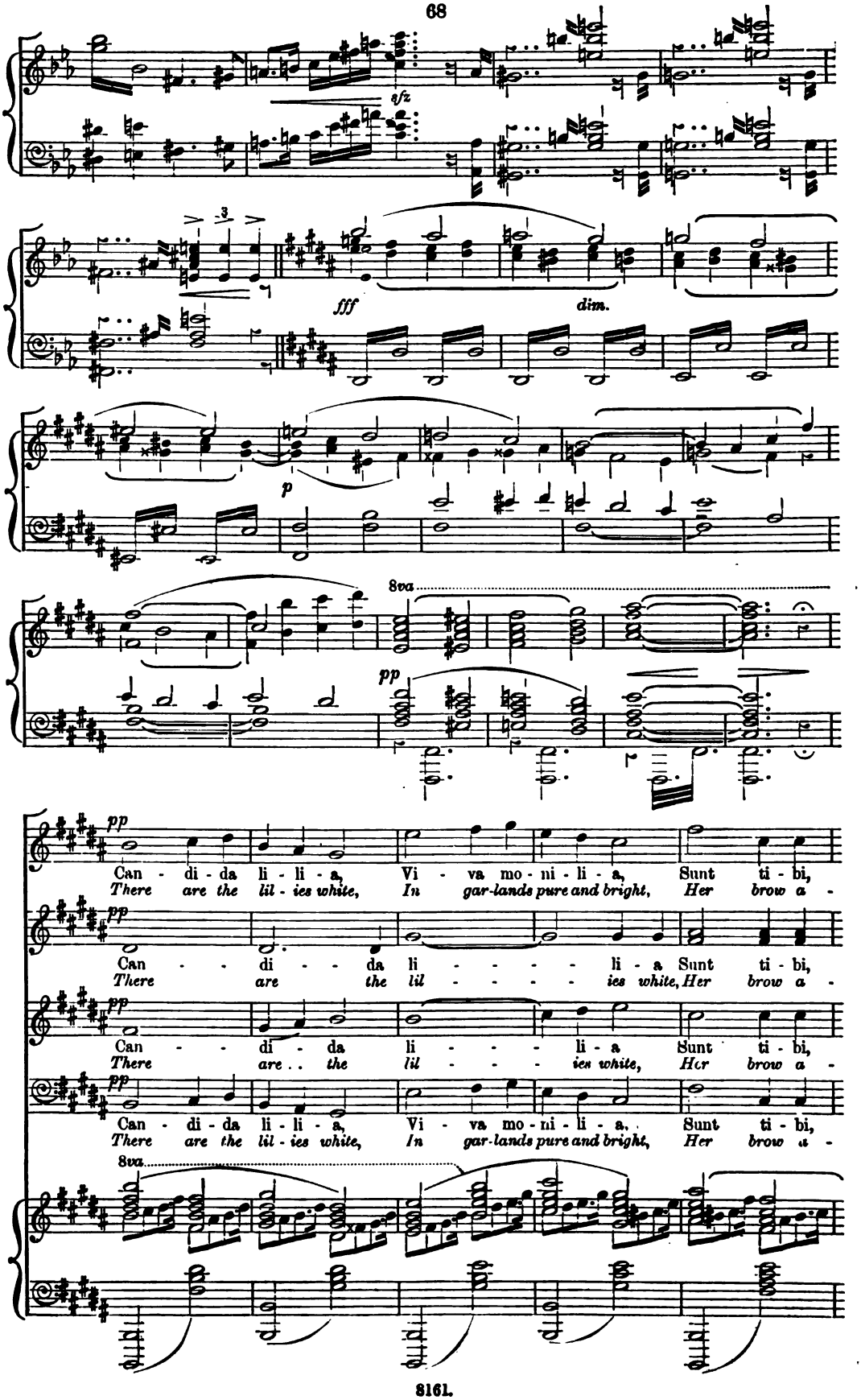

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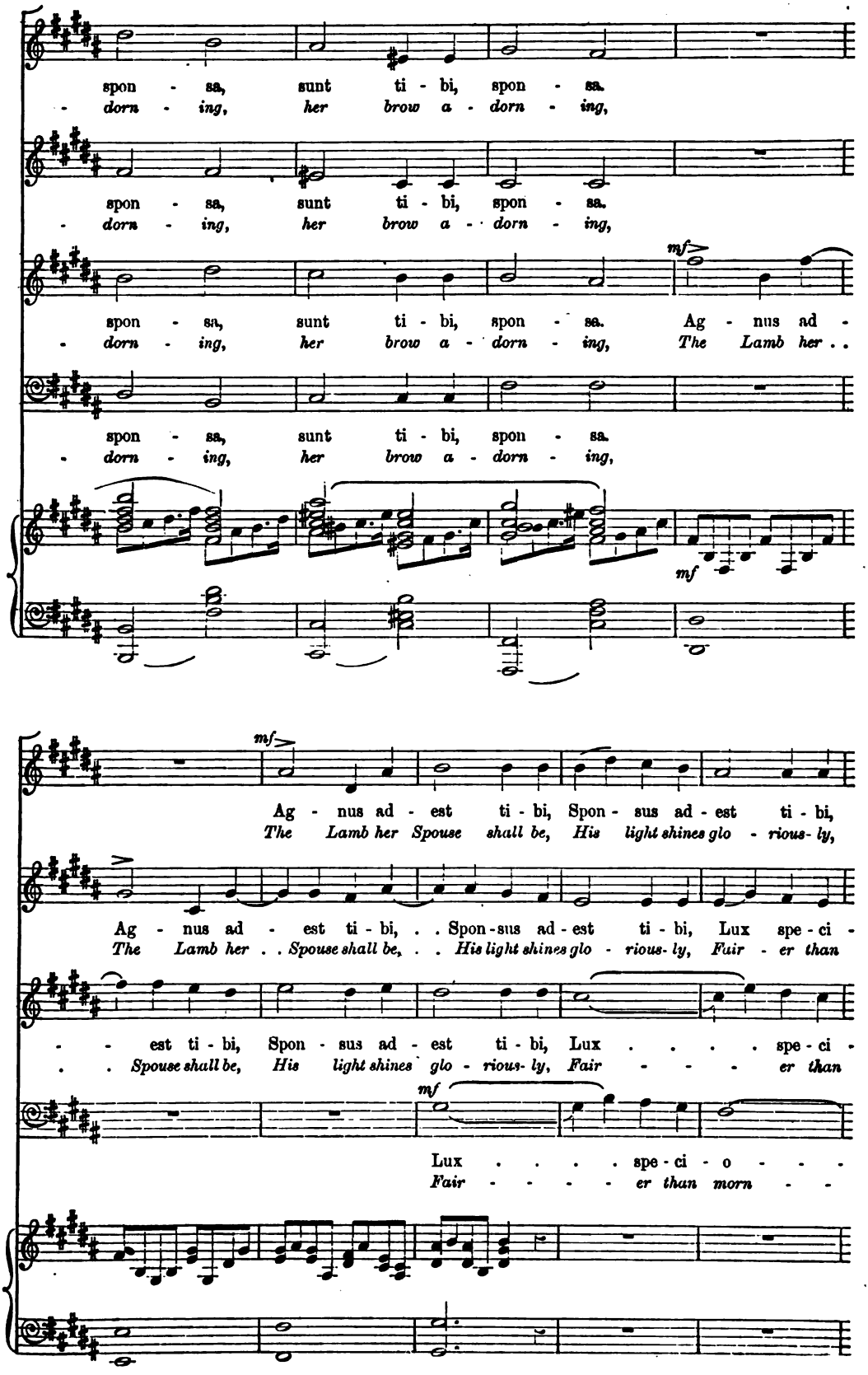

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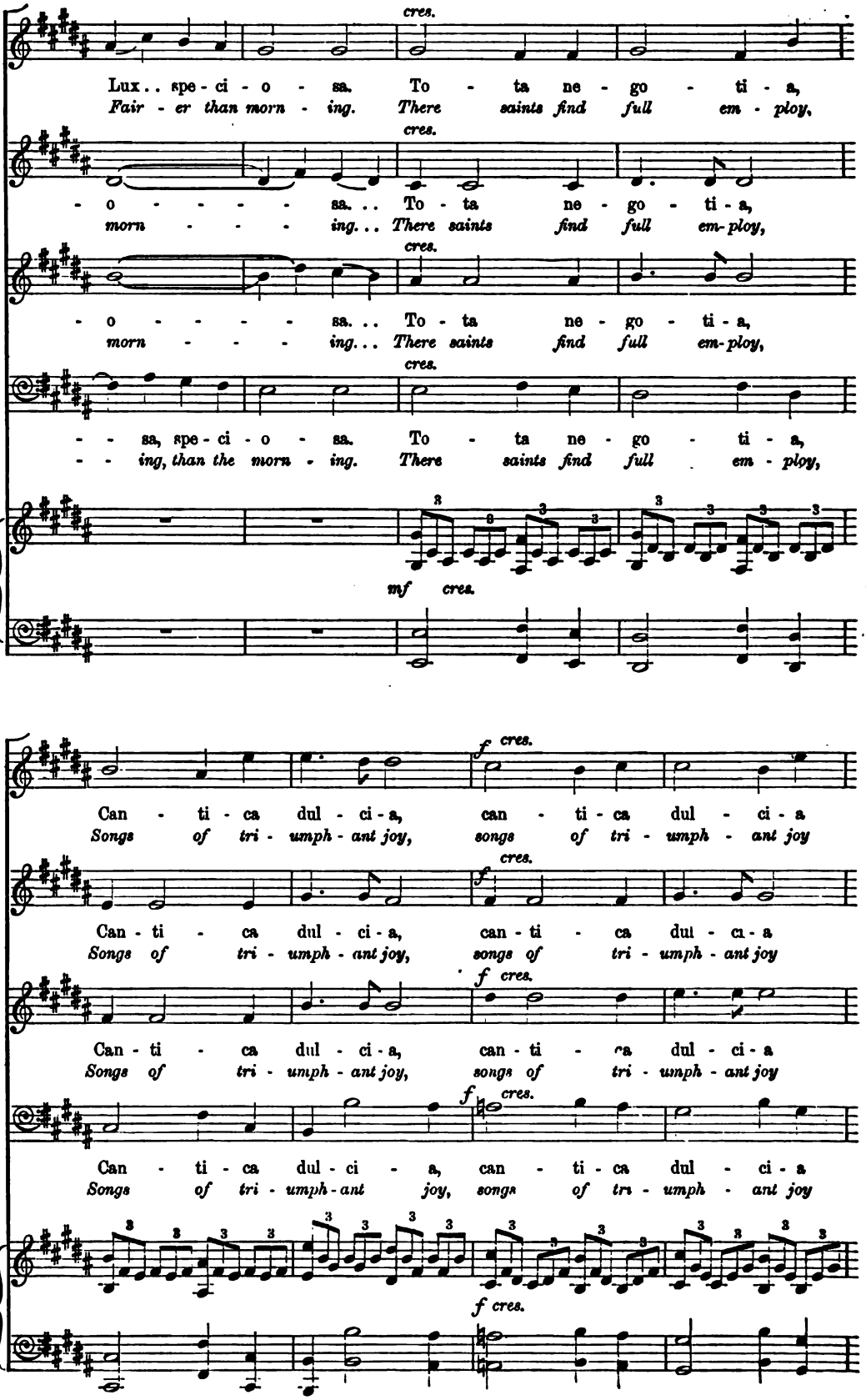

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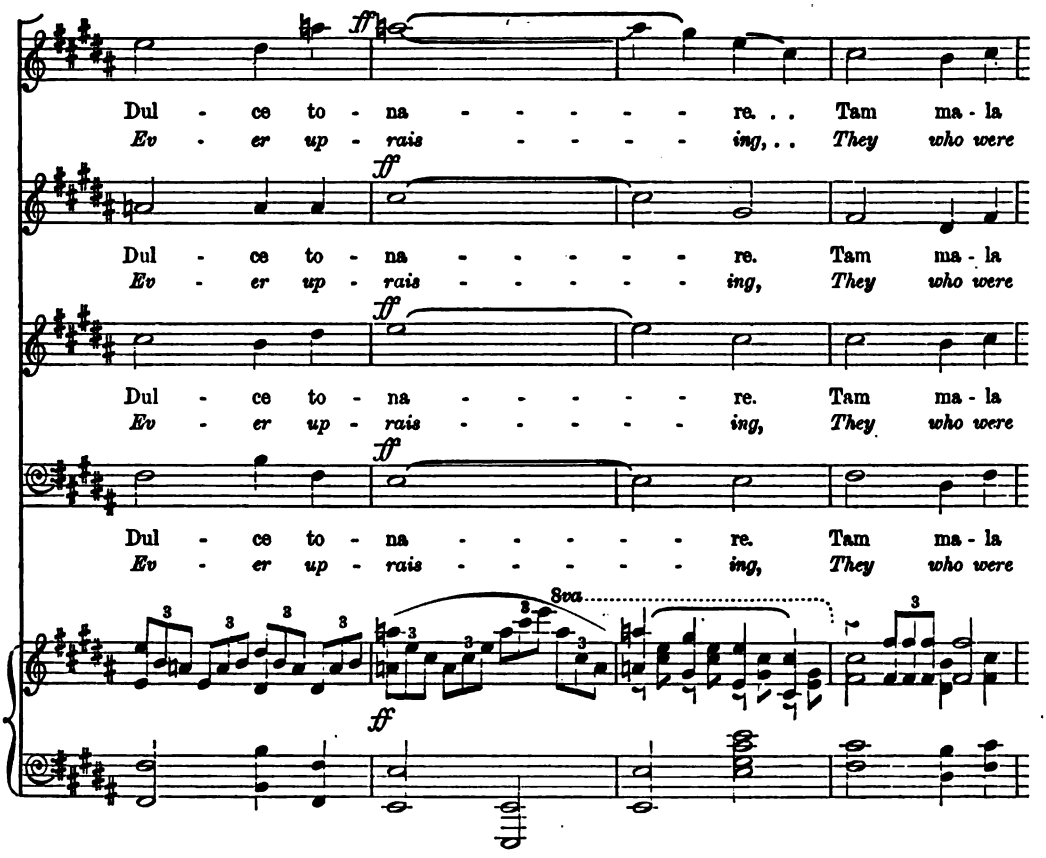

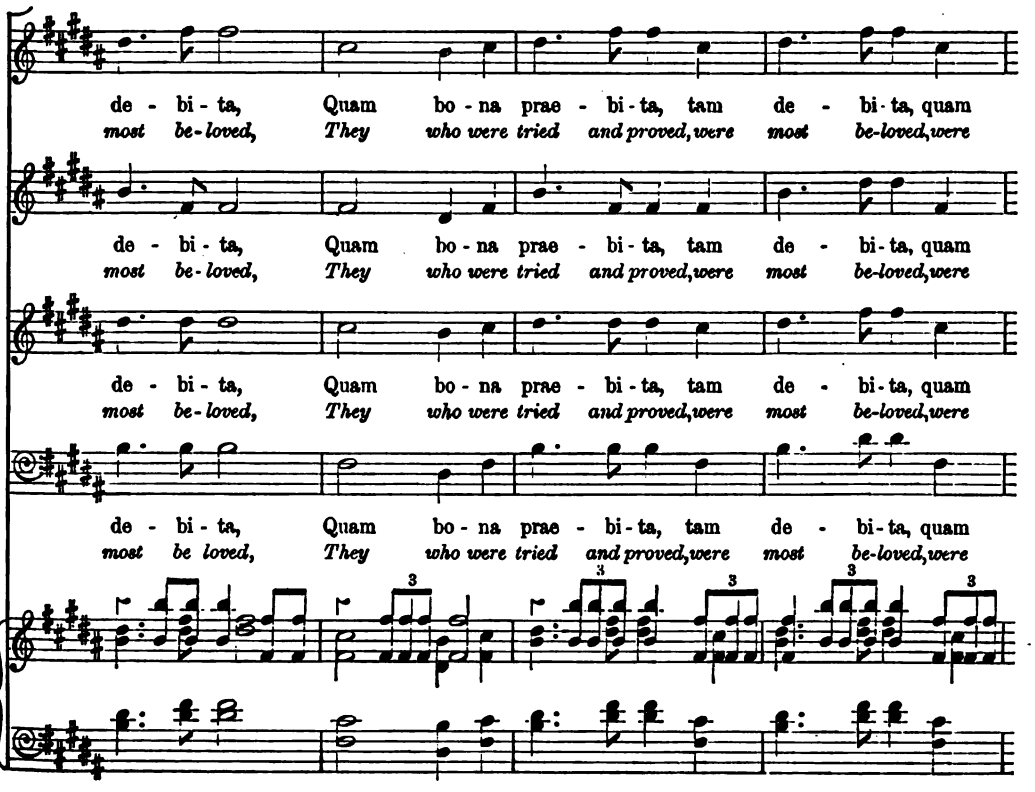

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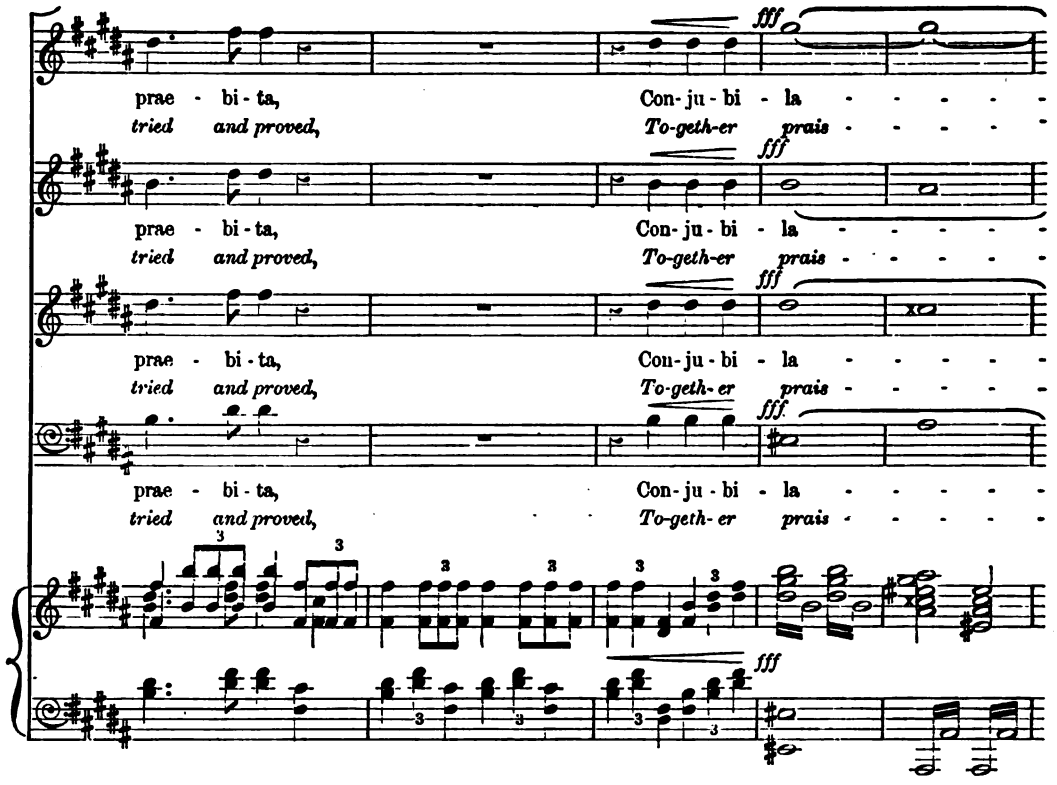

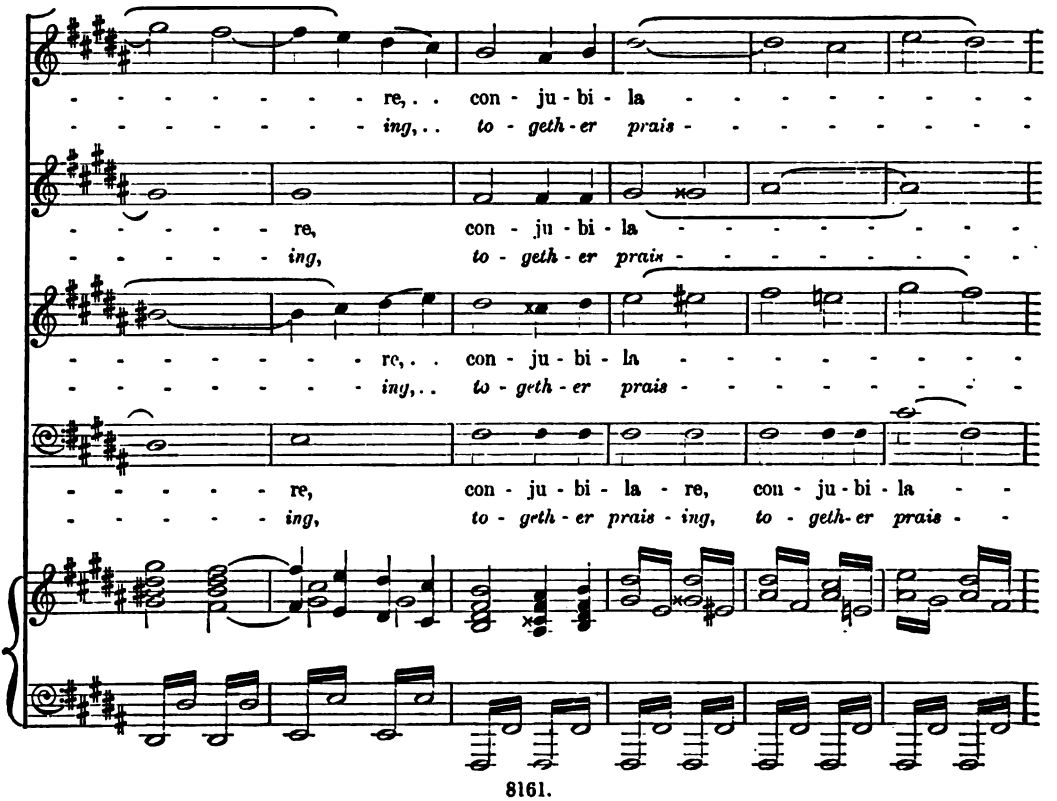

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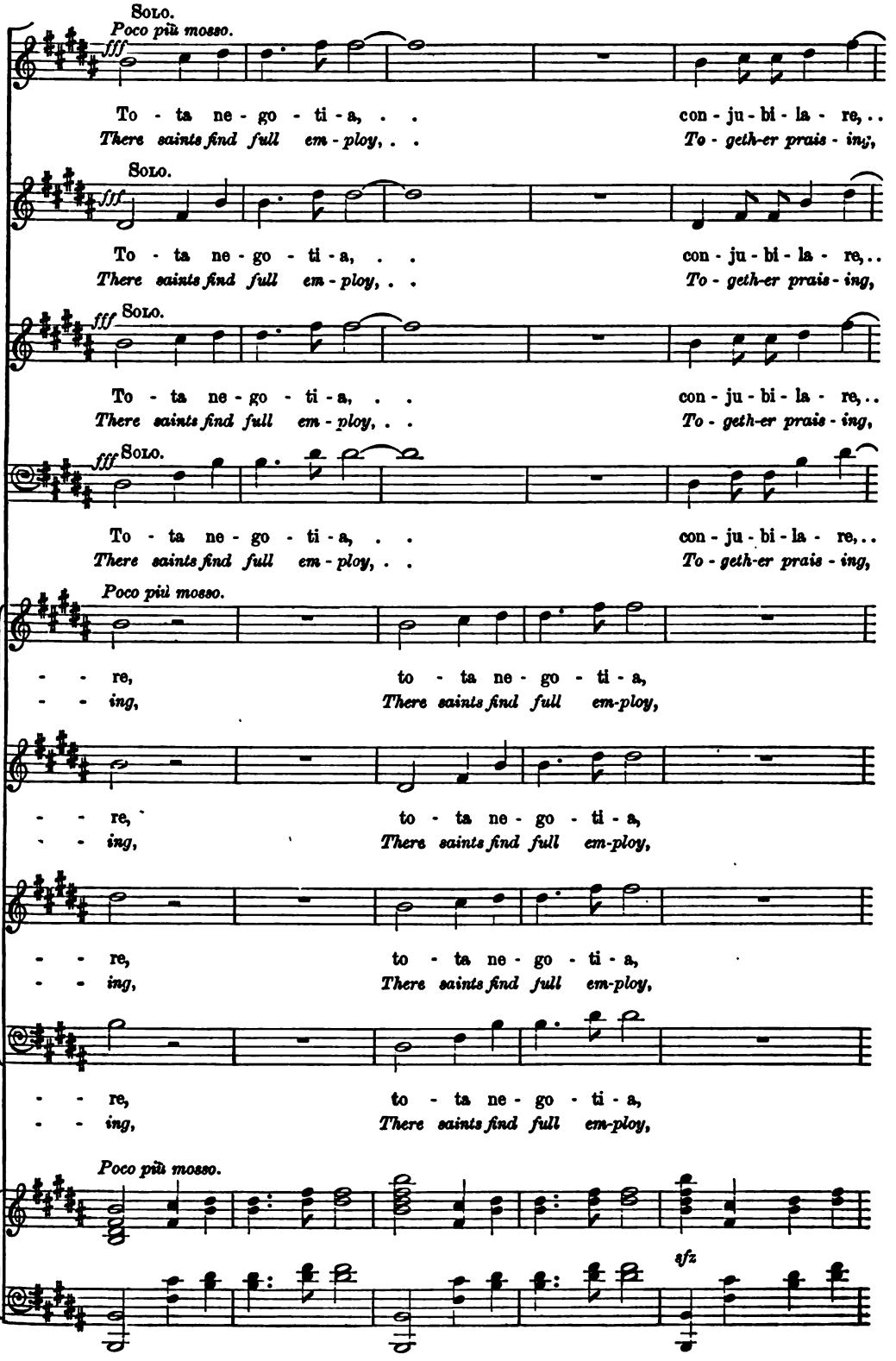

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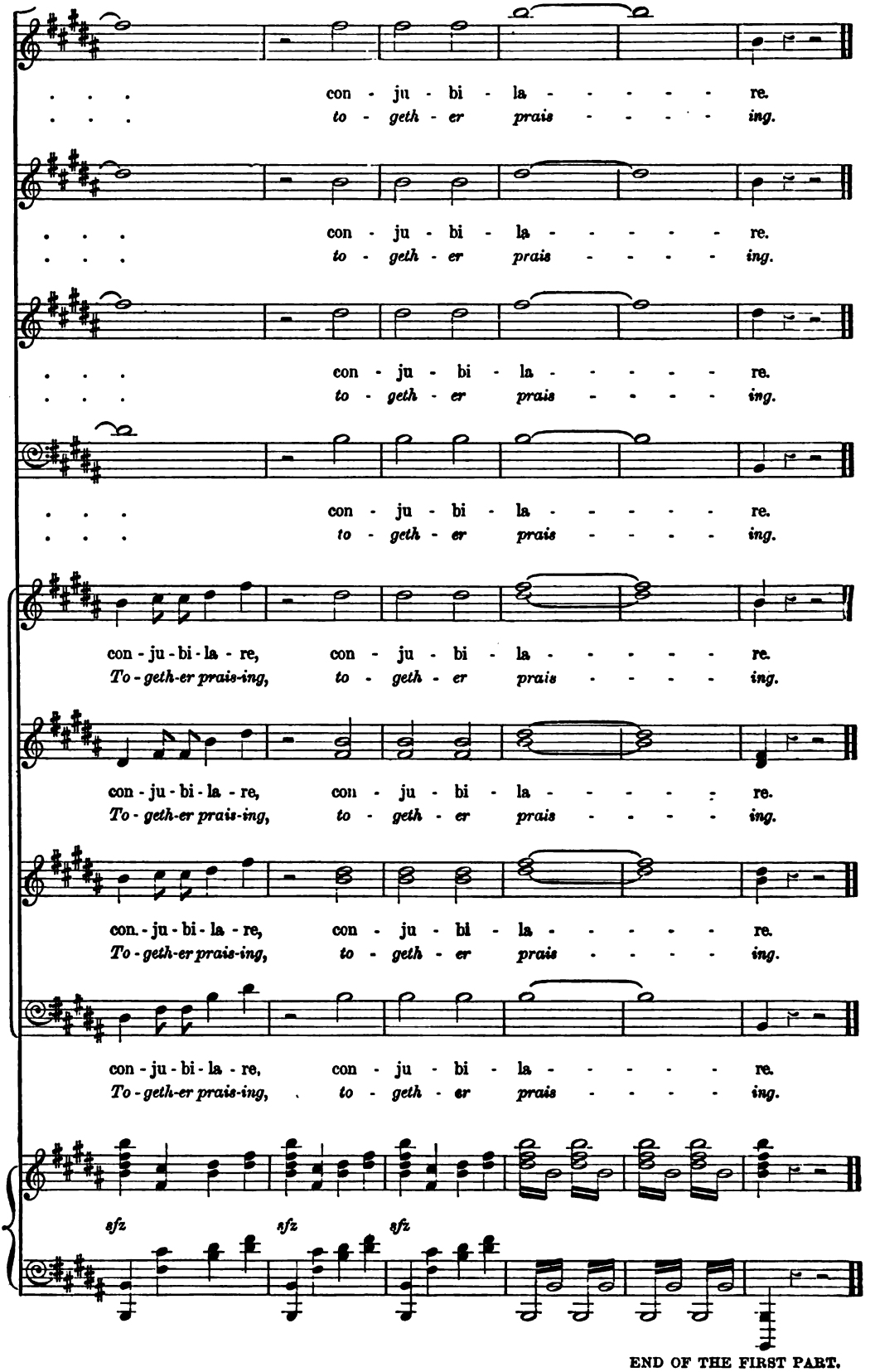

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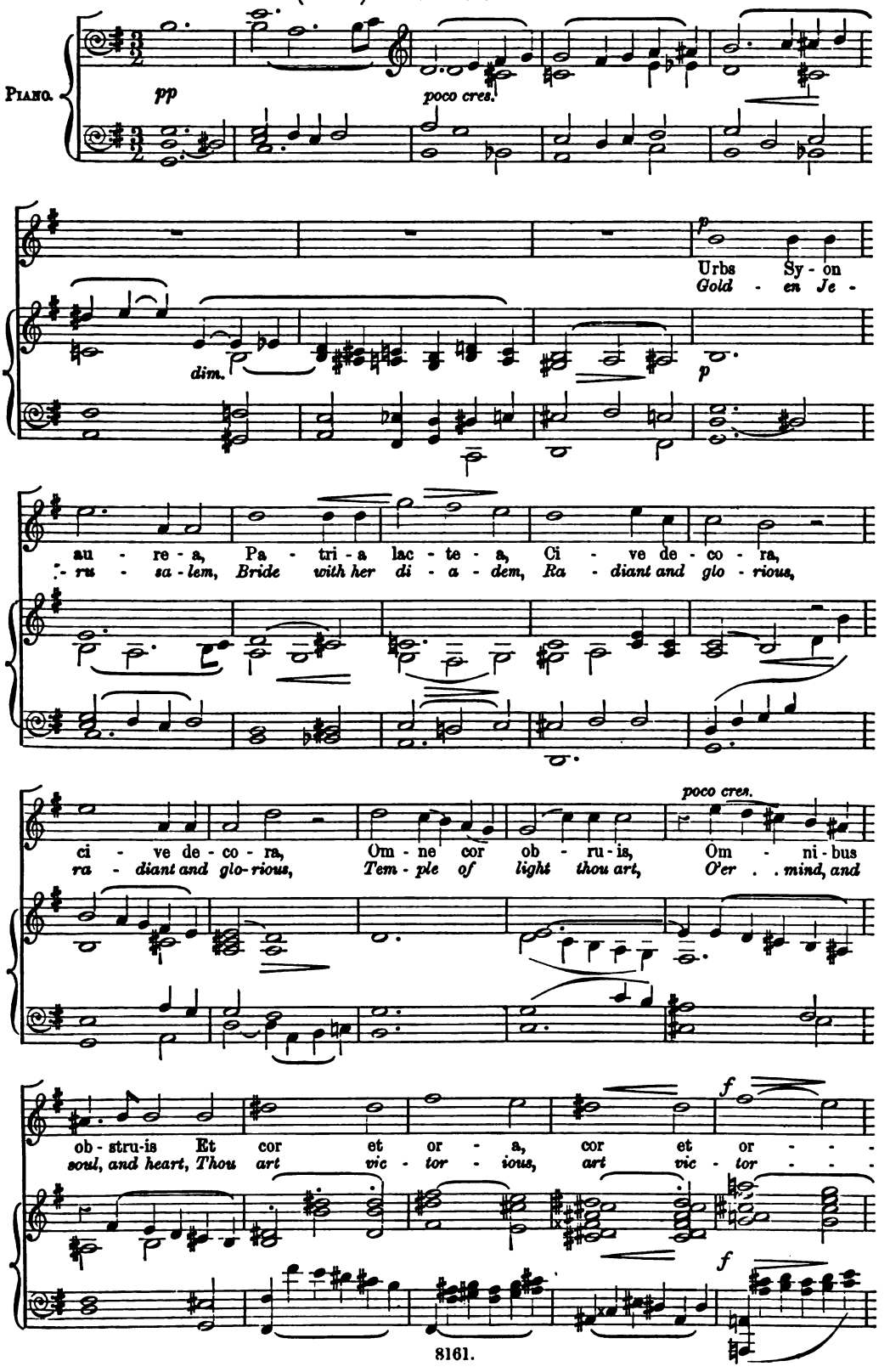
PART II.

No. 7. SOLO (TENOR).—"URBS SYON AUREA."



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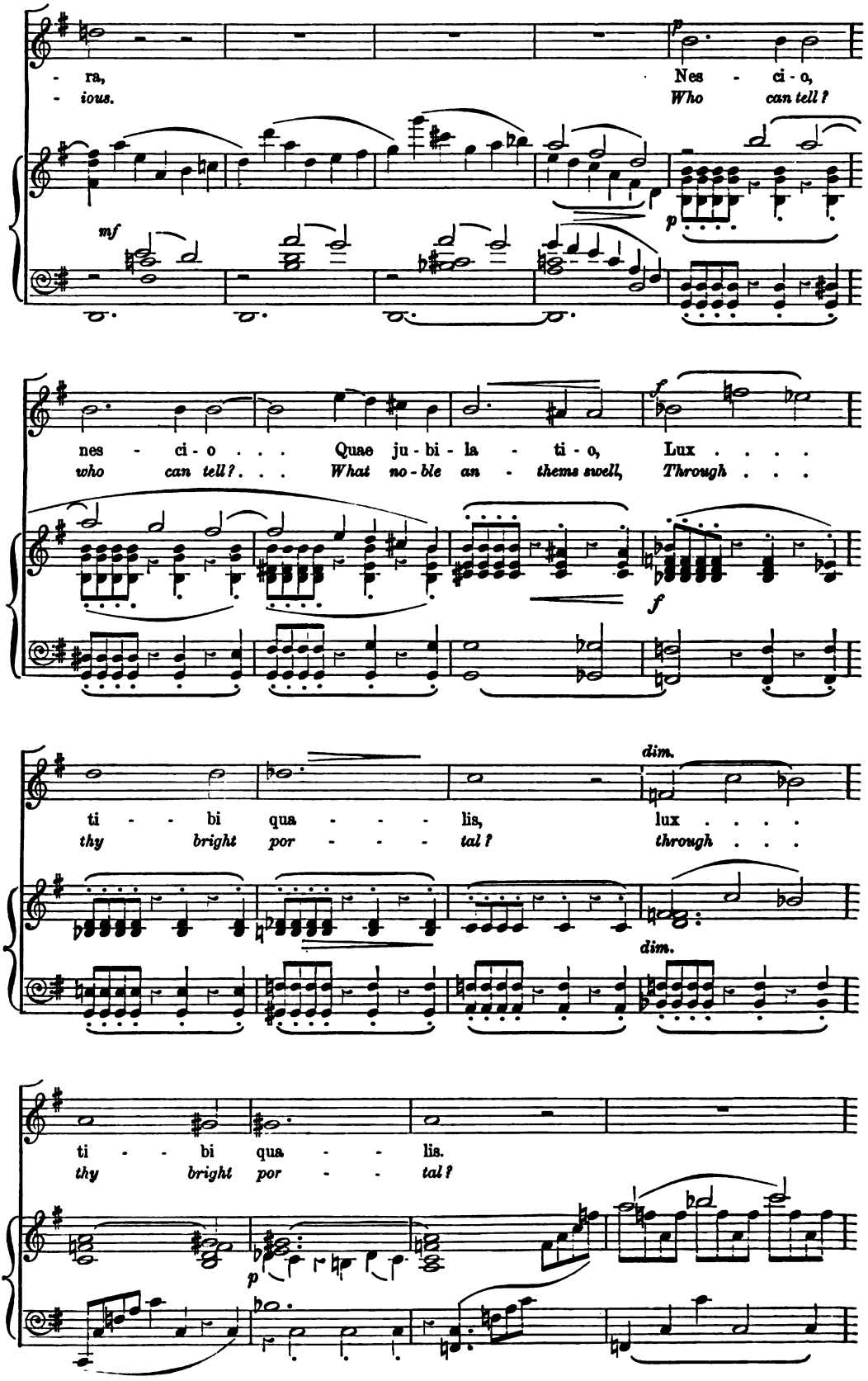

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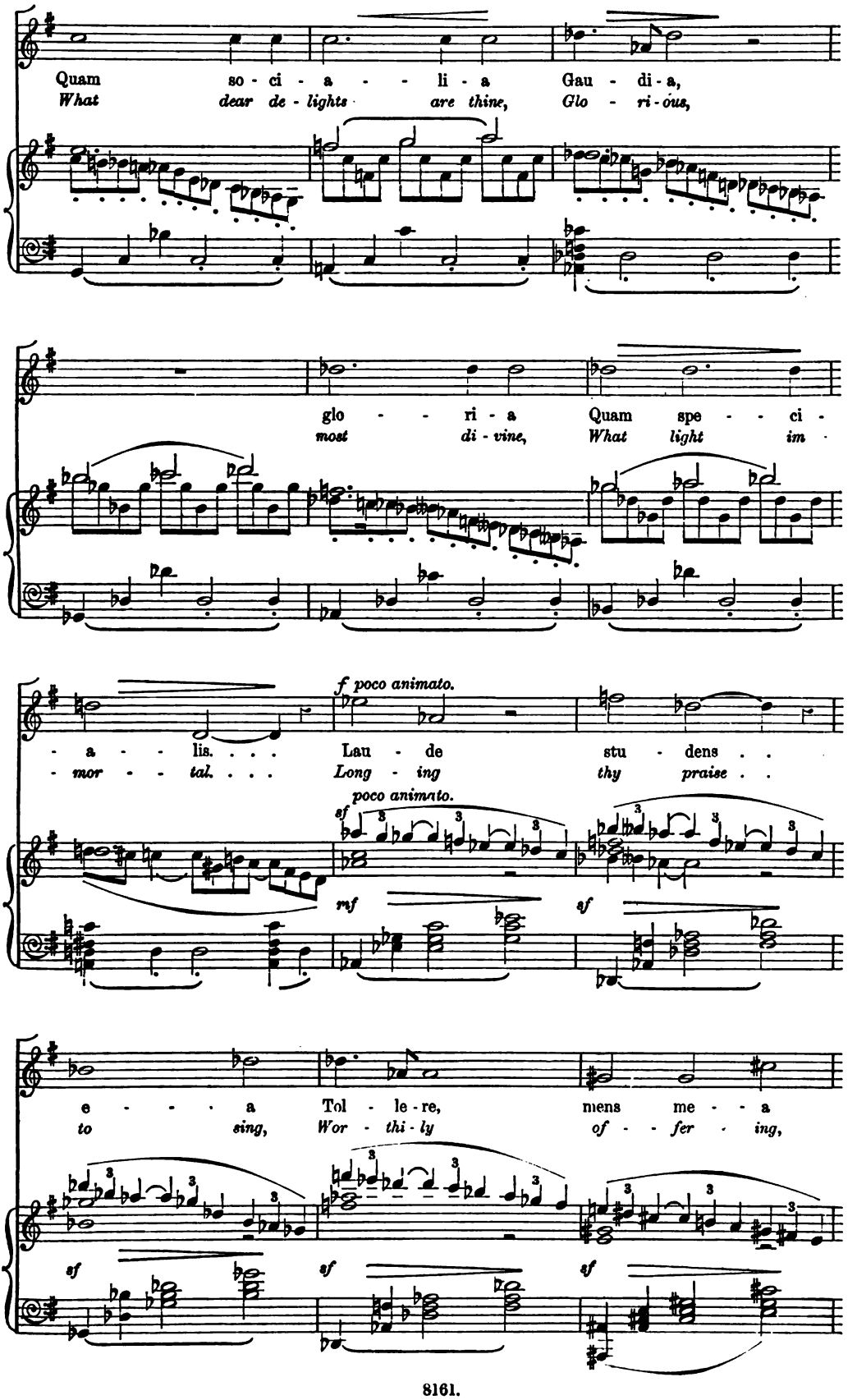

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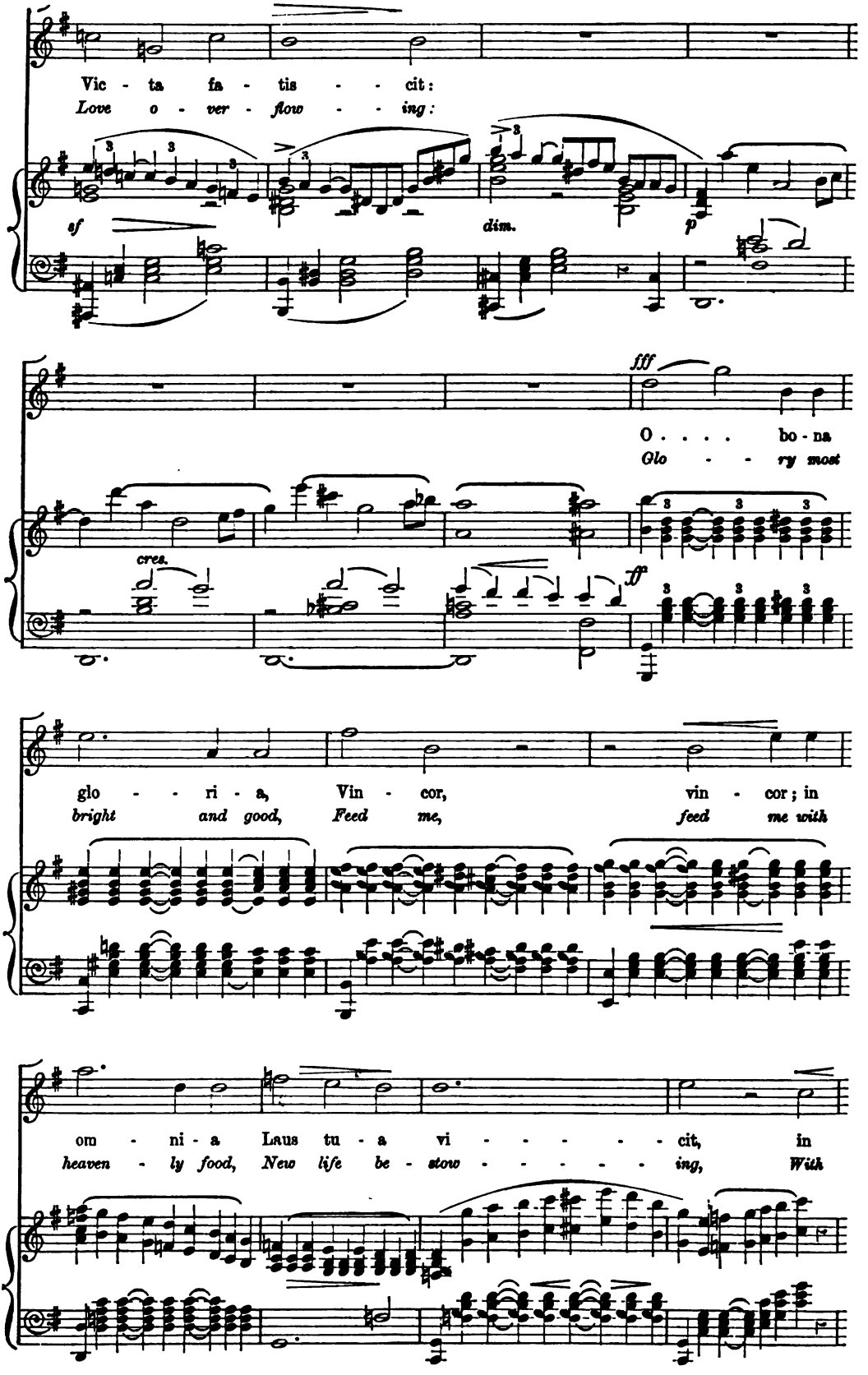

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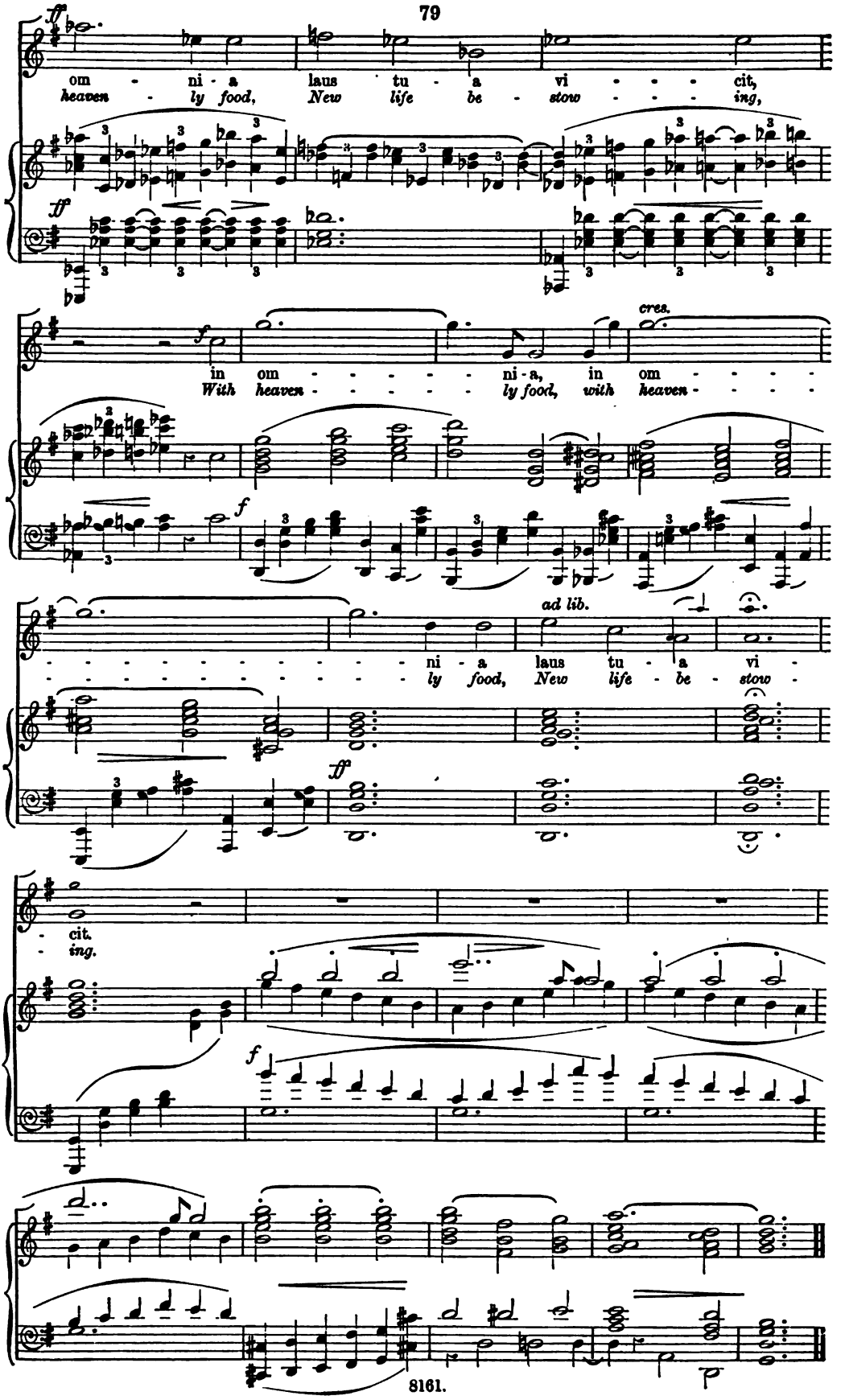

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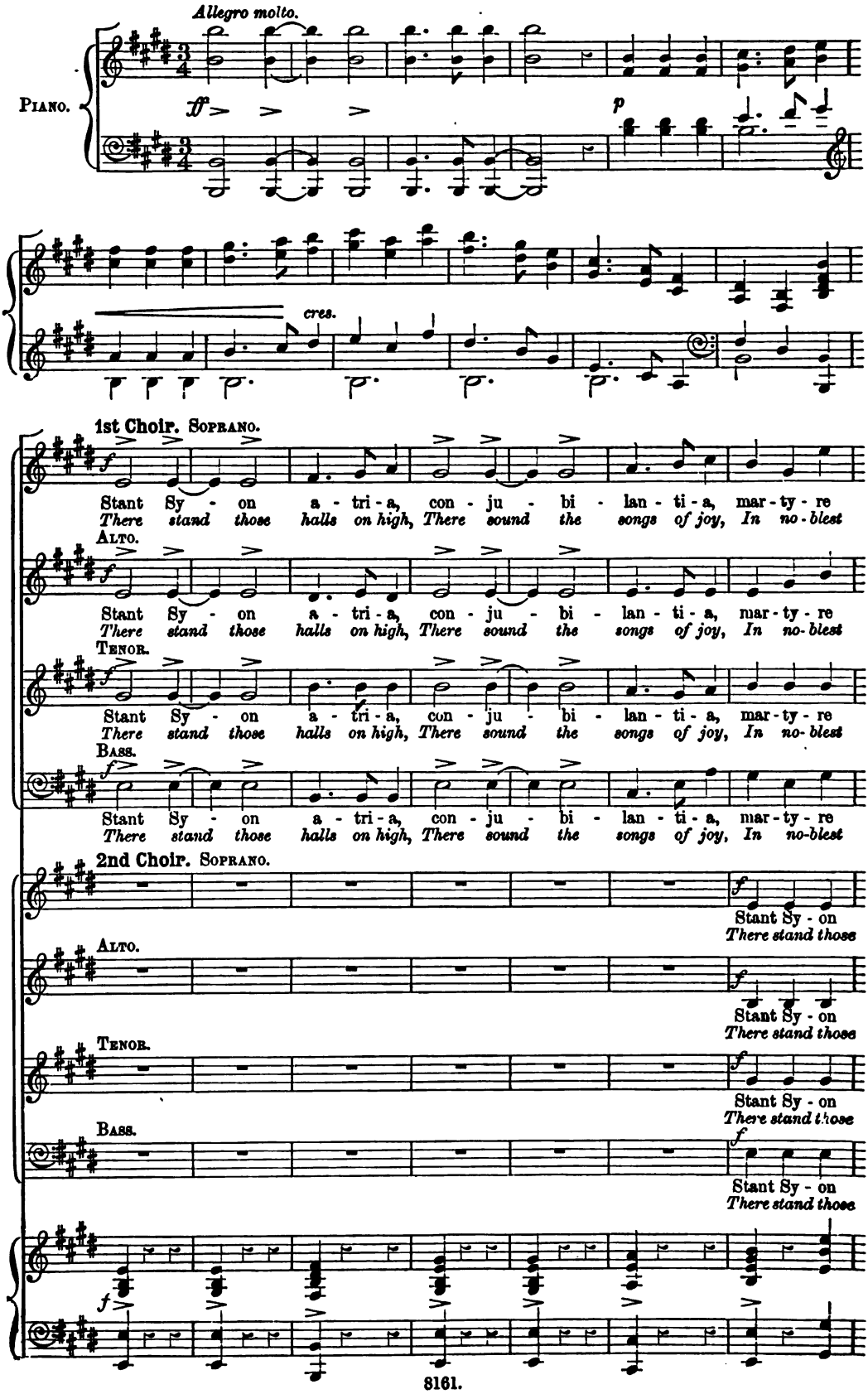

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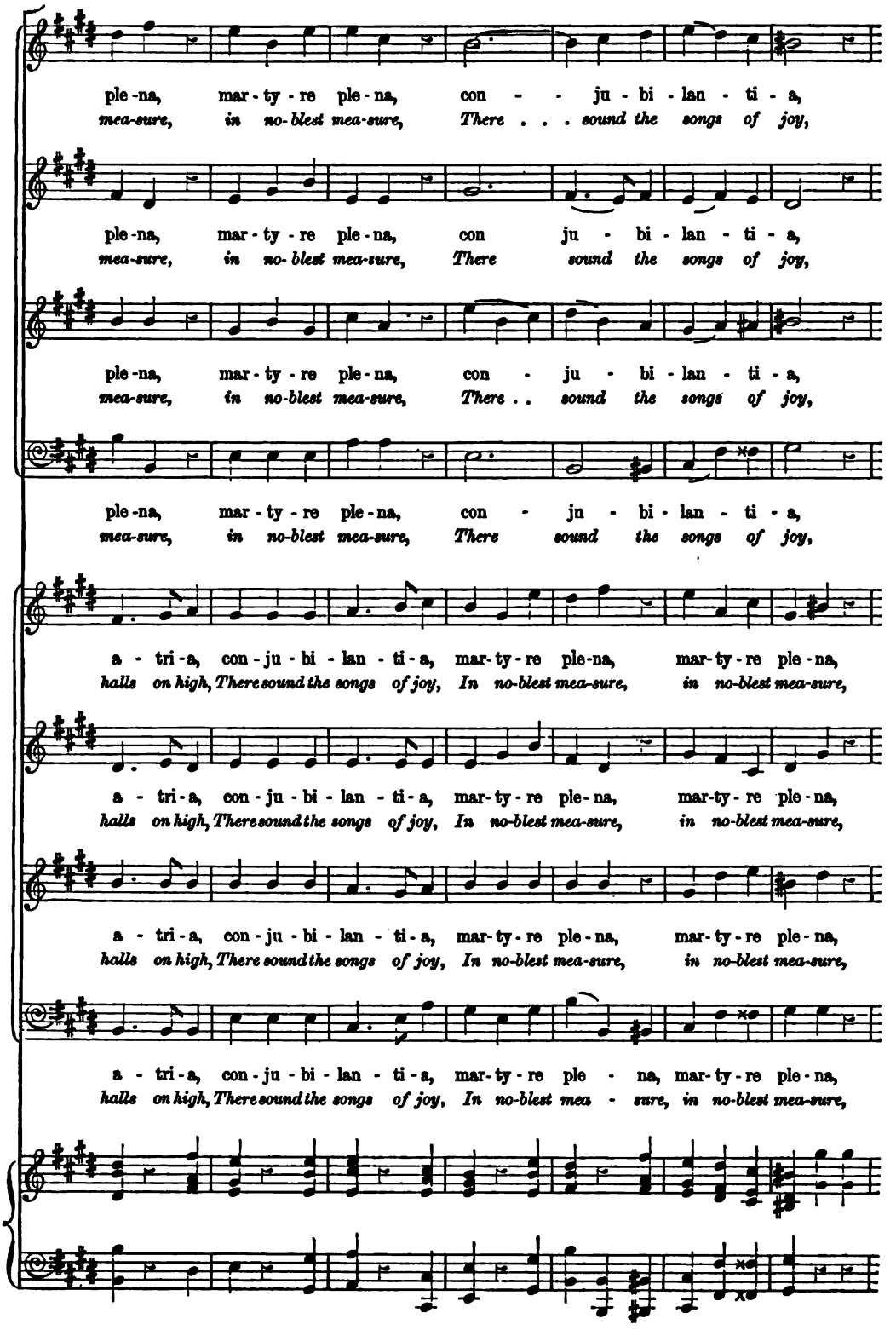

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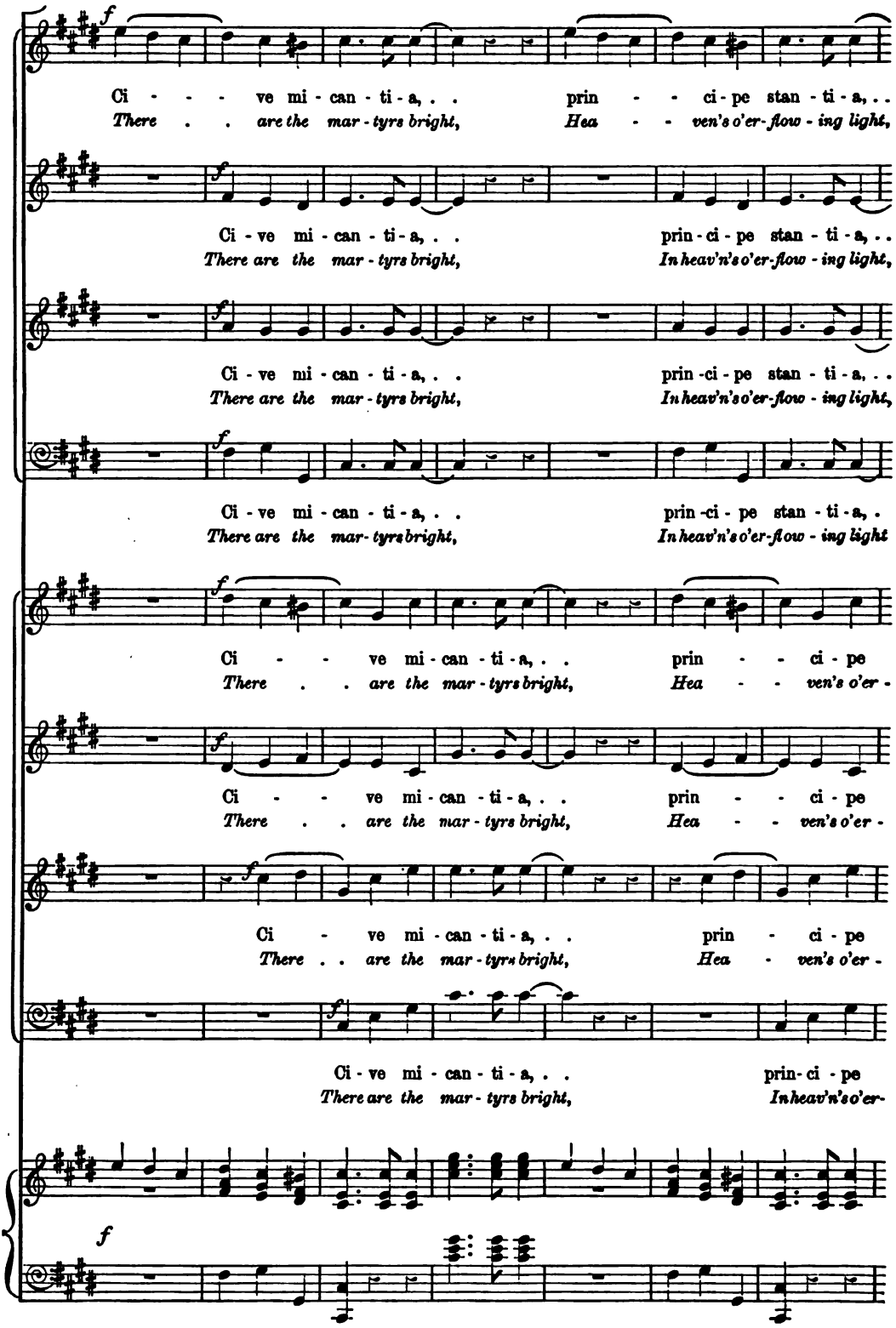

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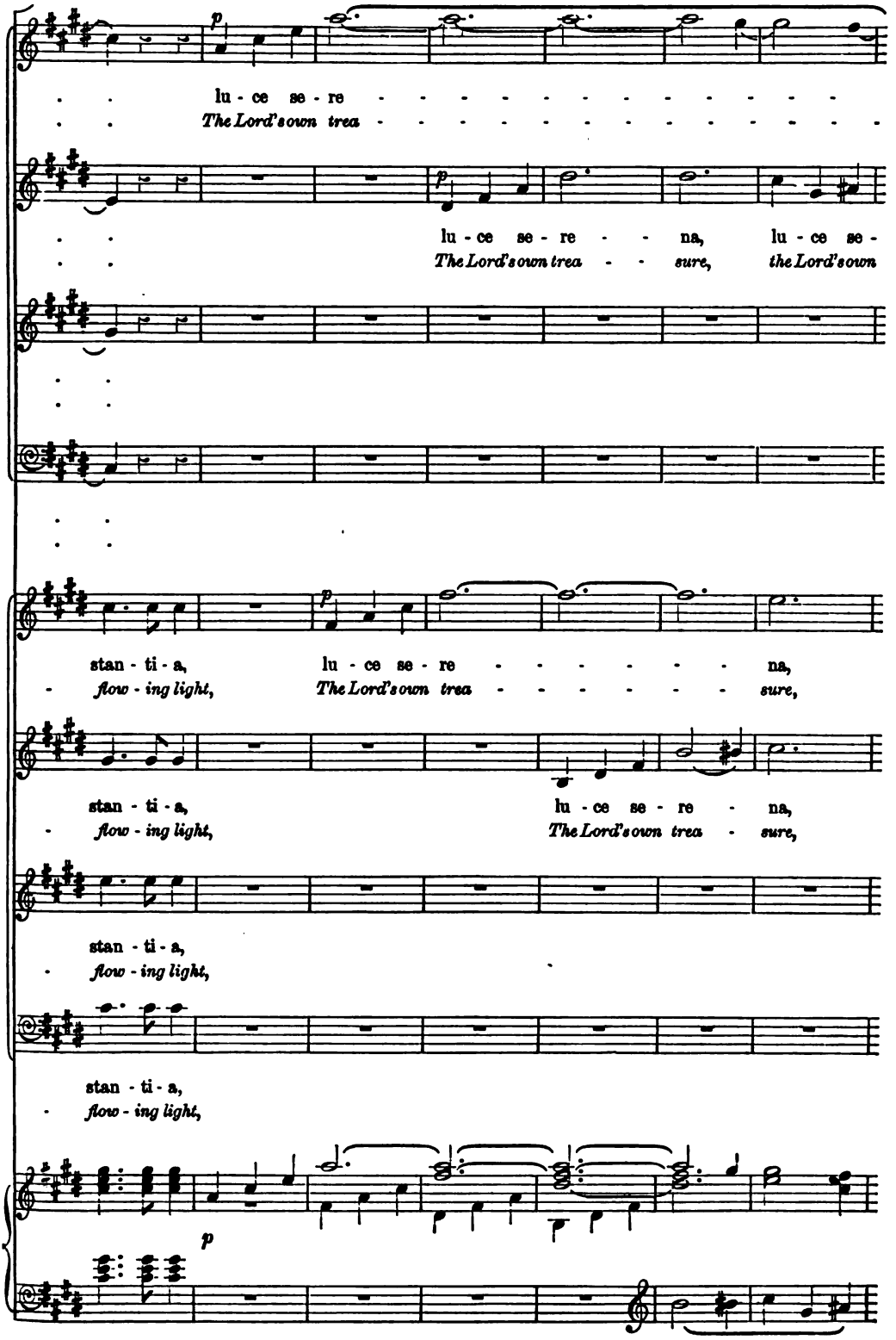

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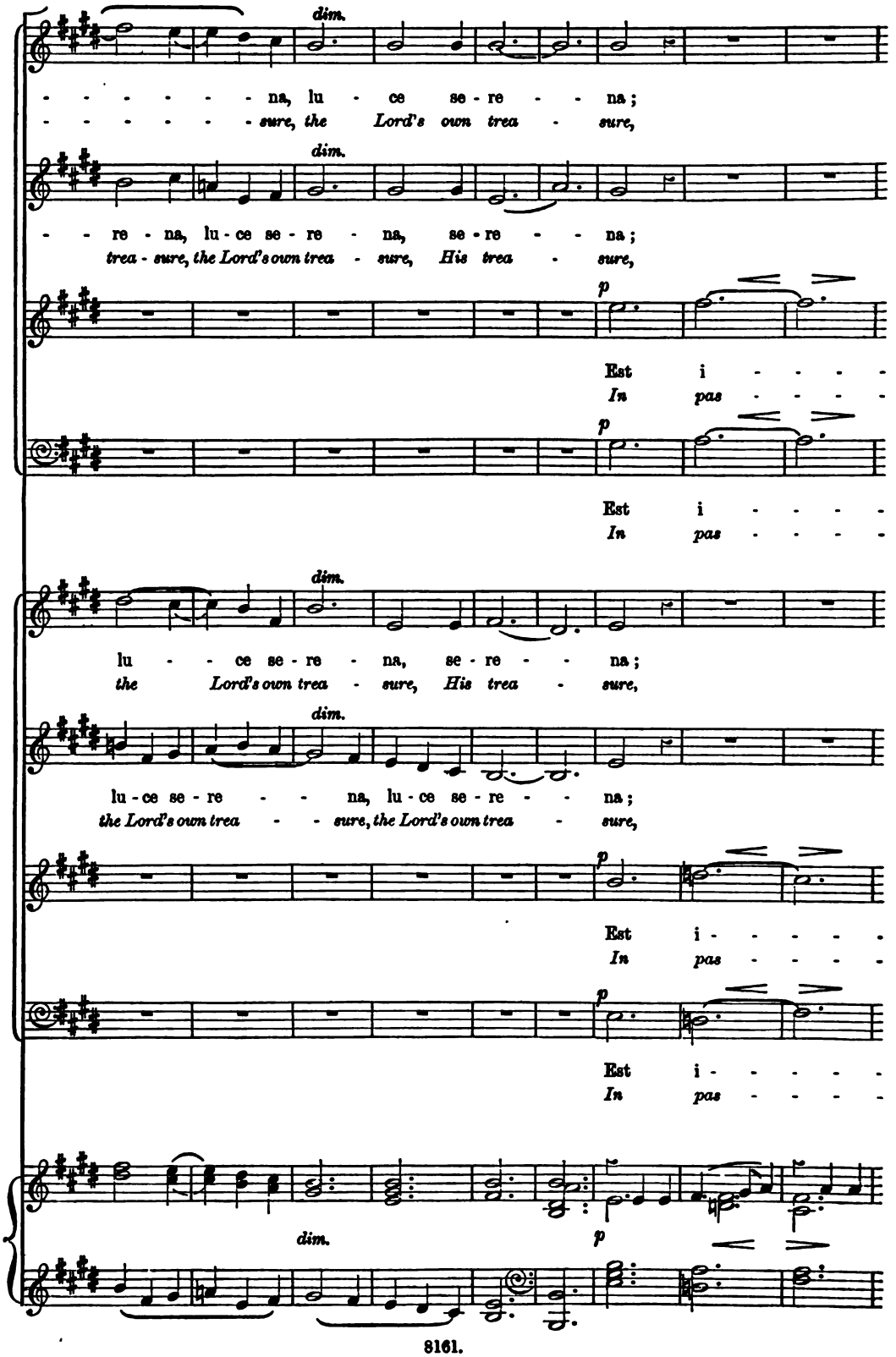

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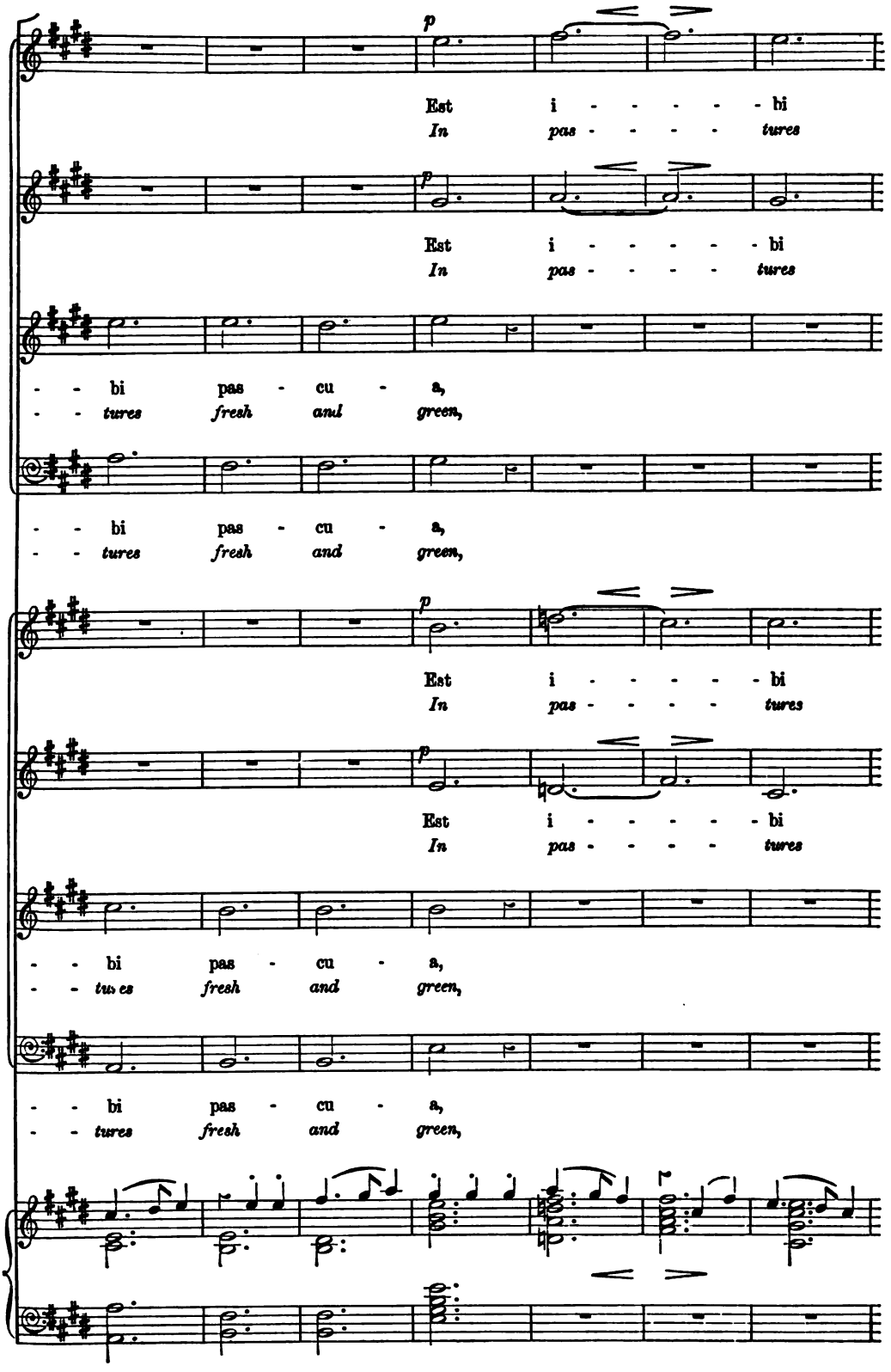

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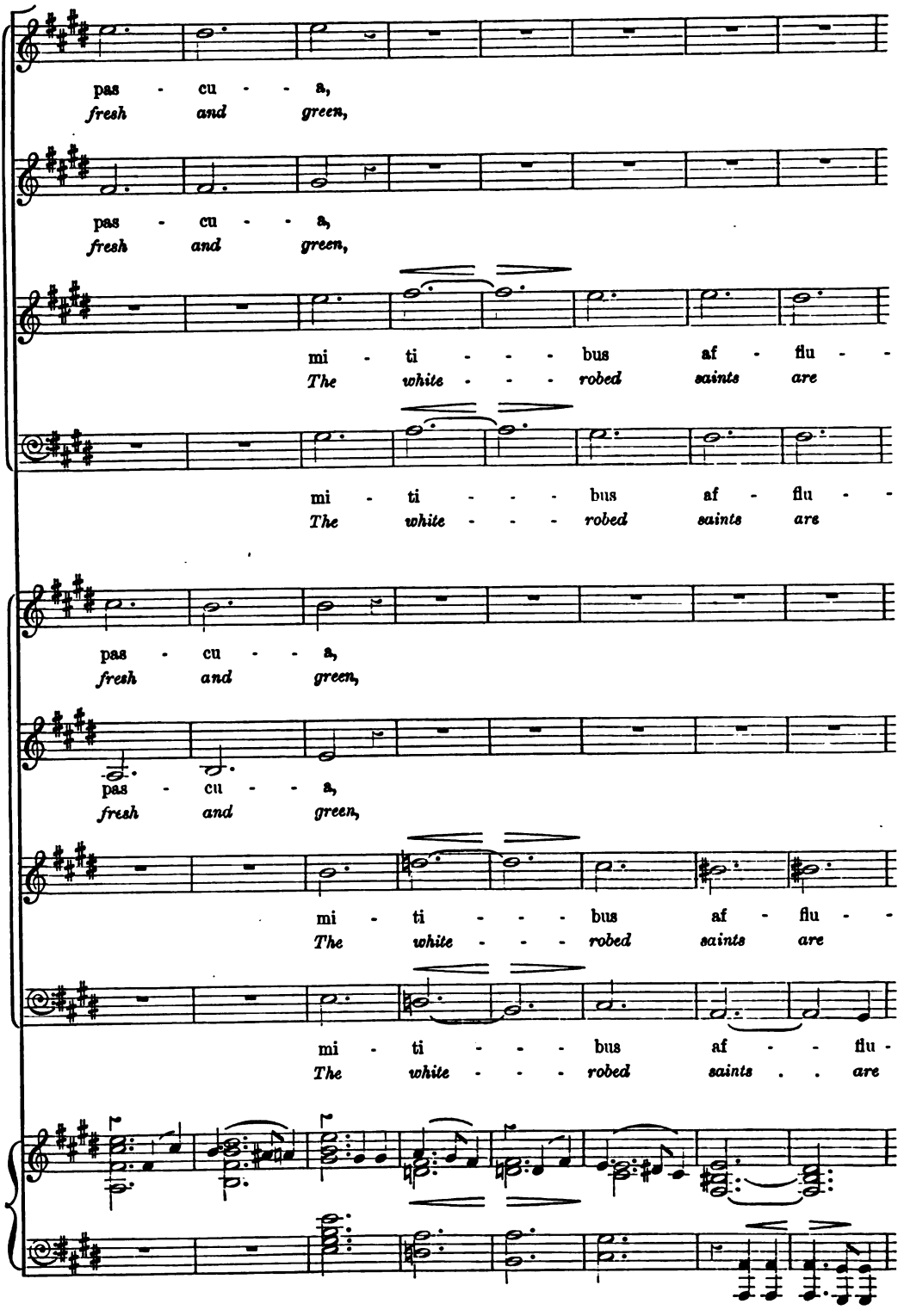

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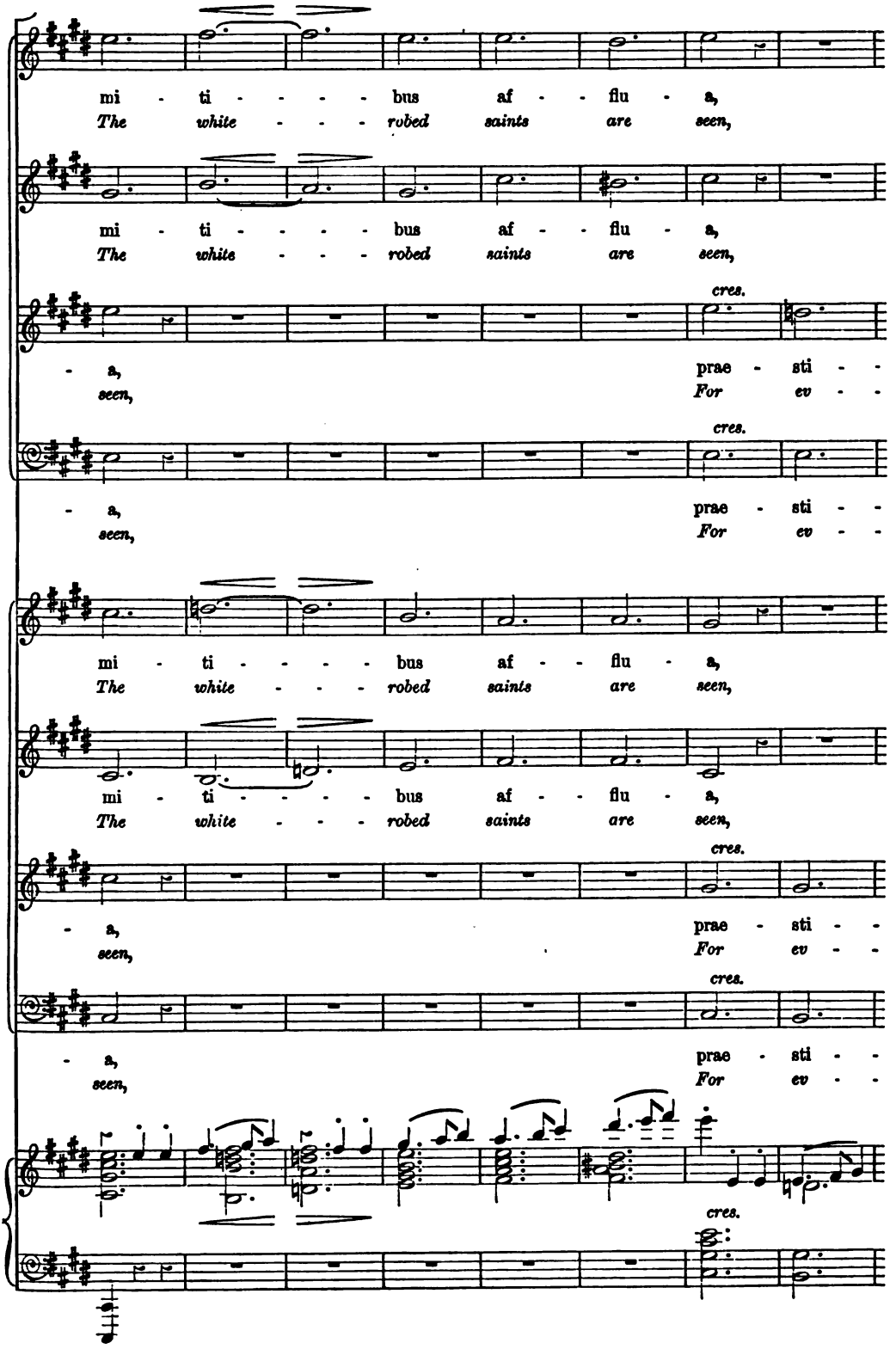

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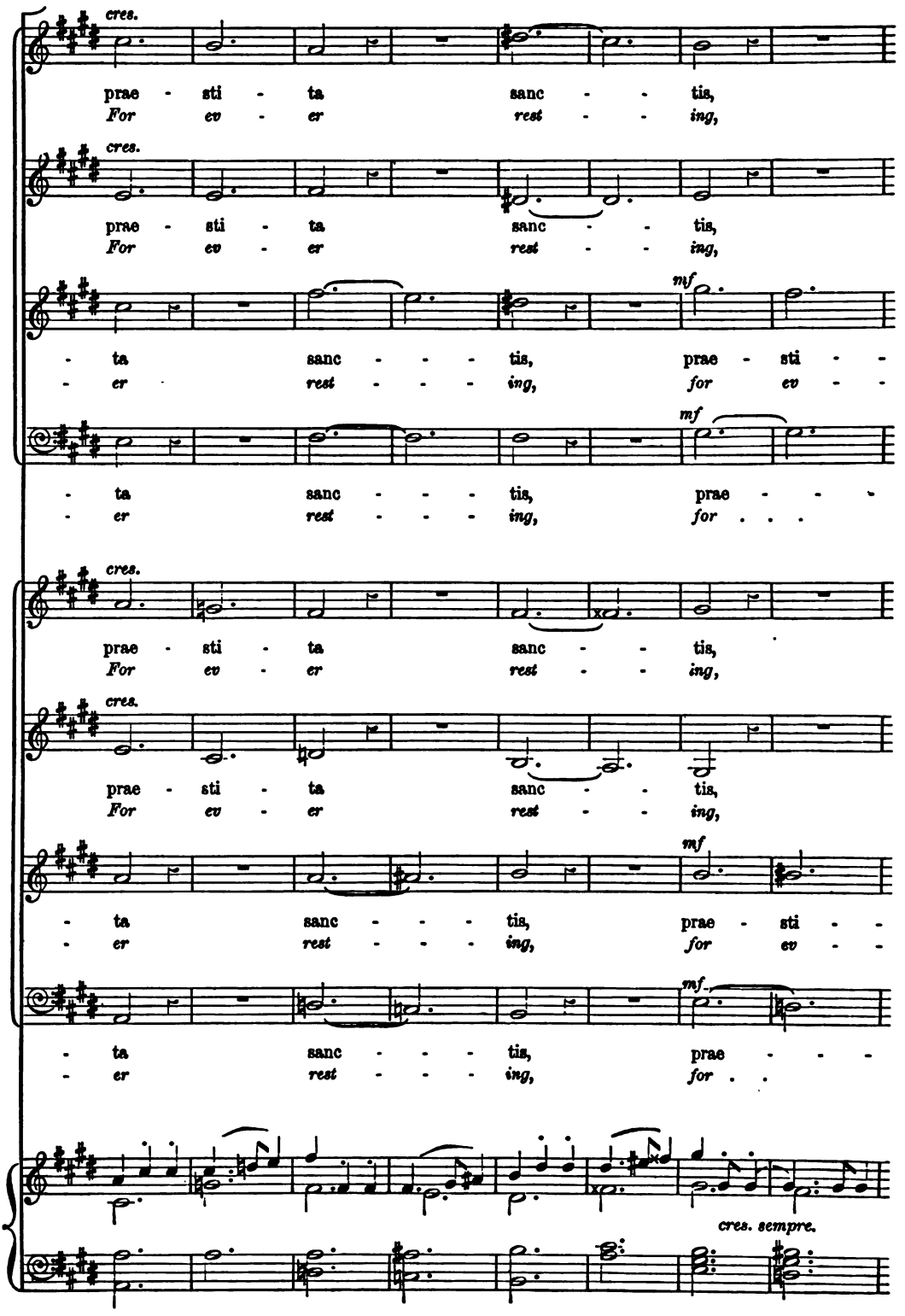

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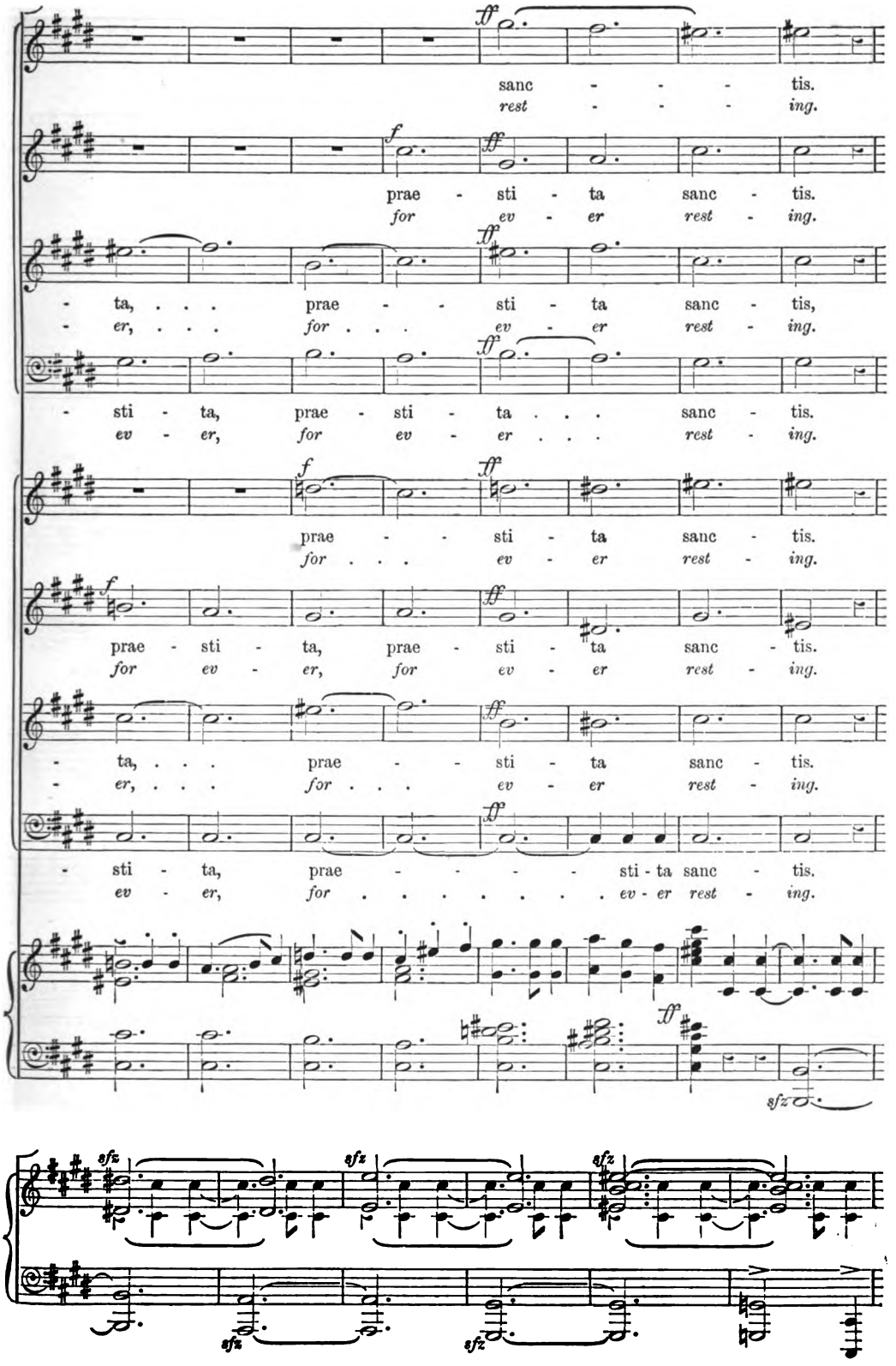

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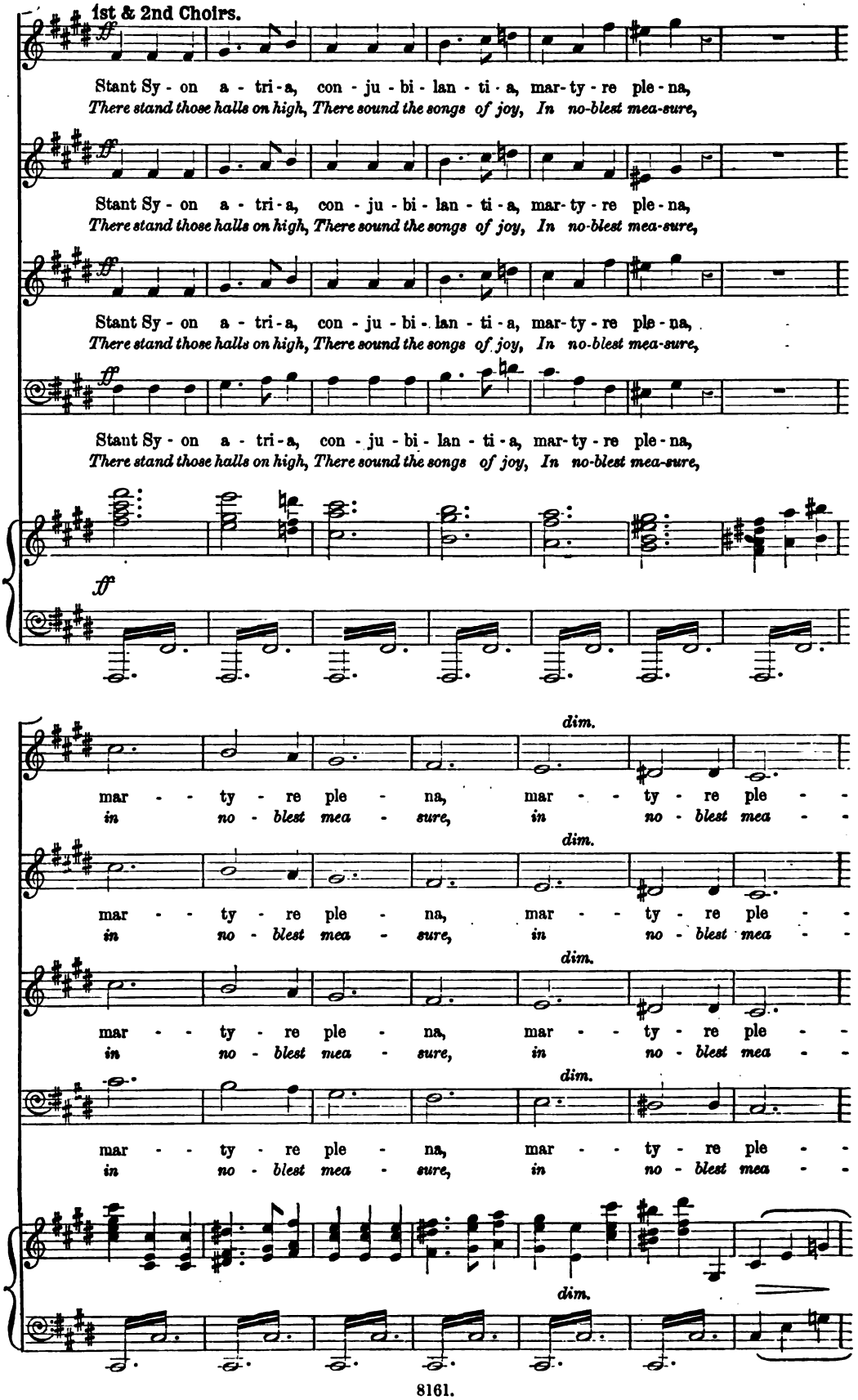

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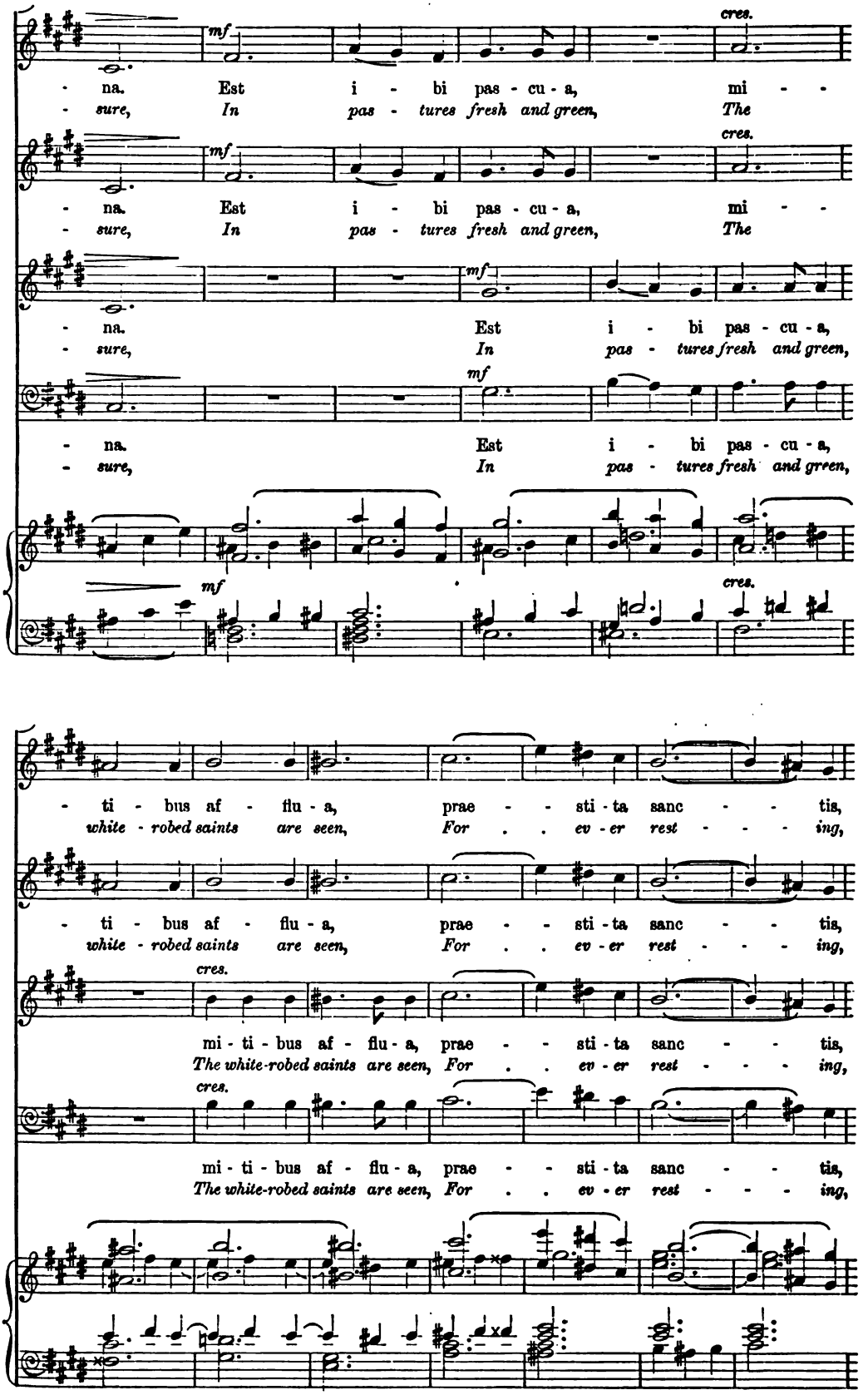

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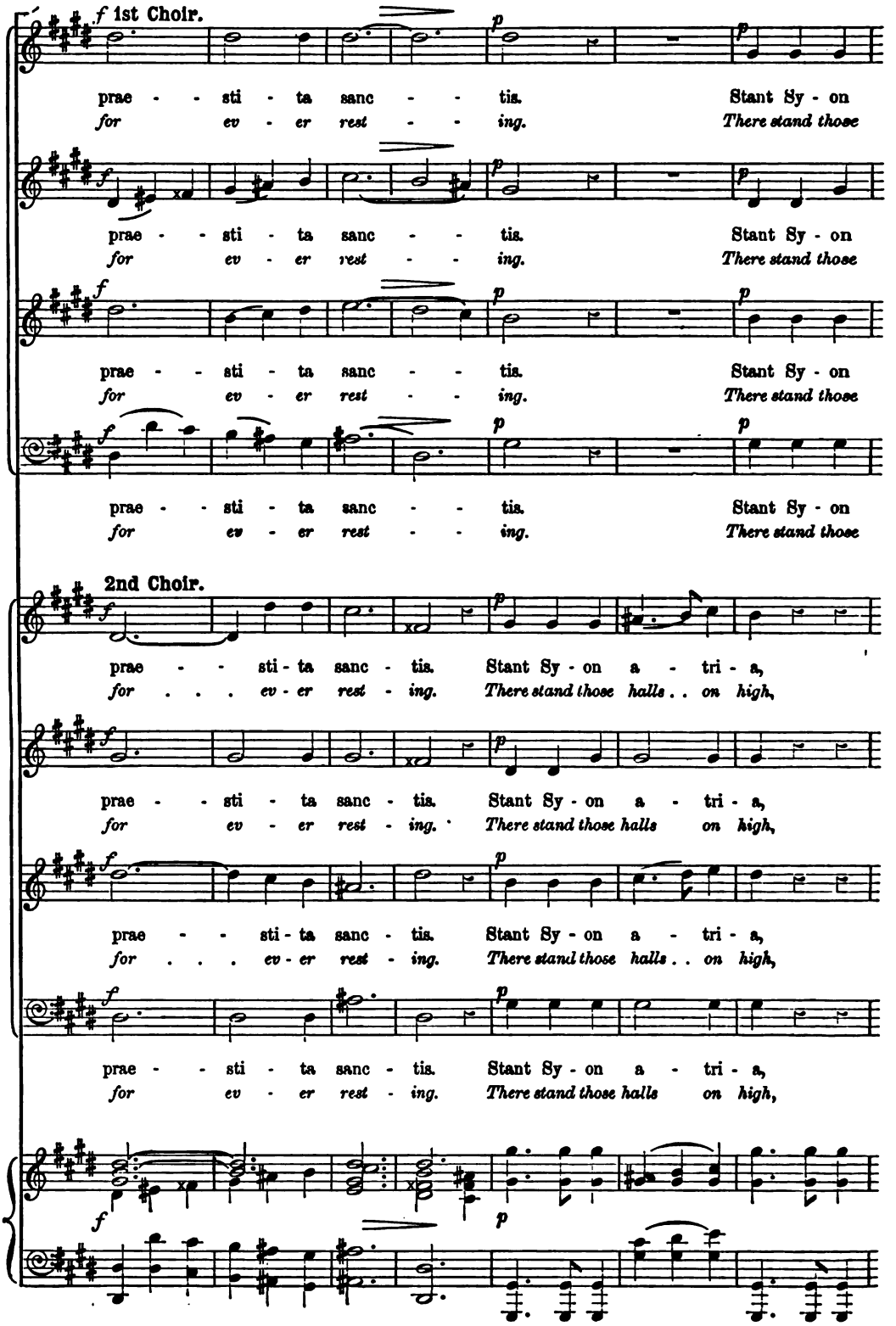

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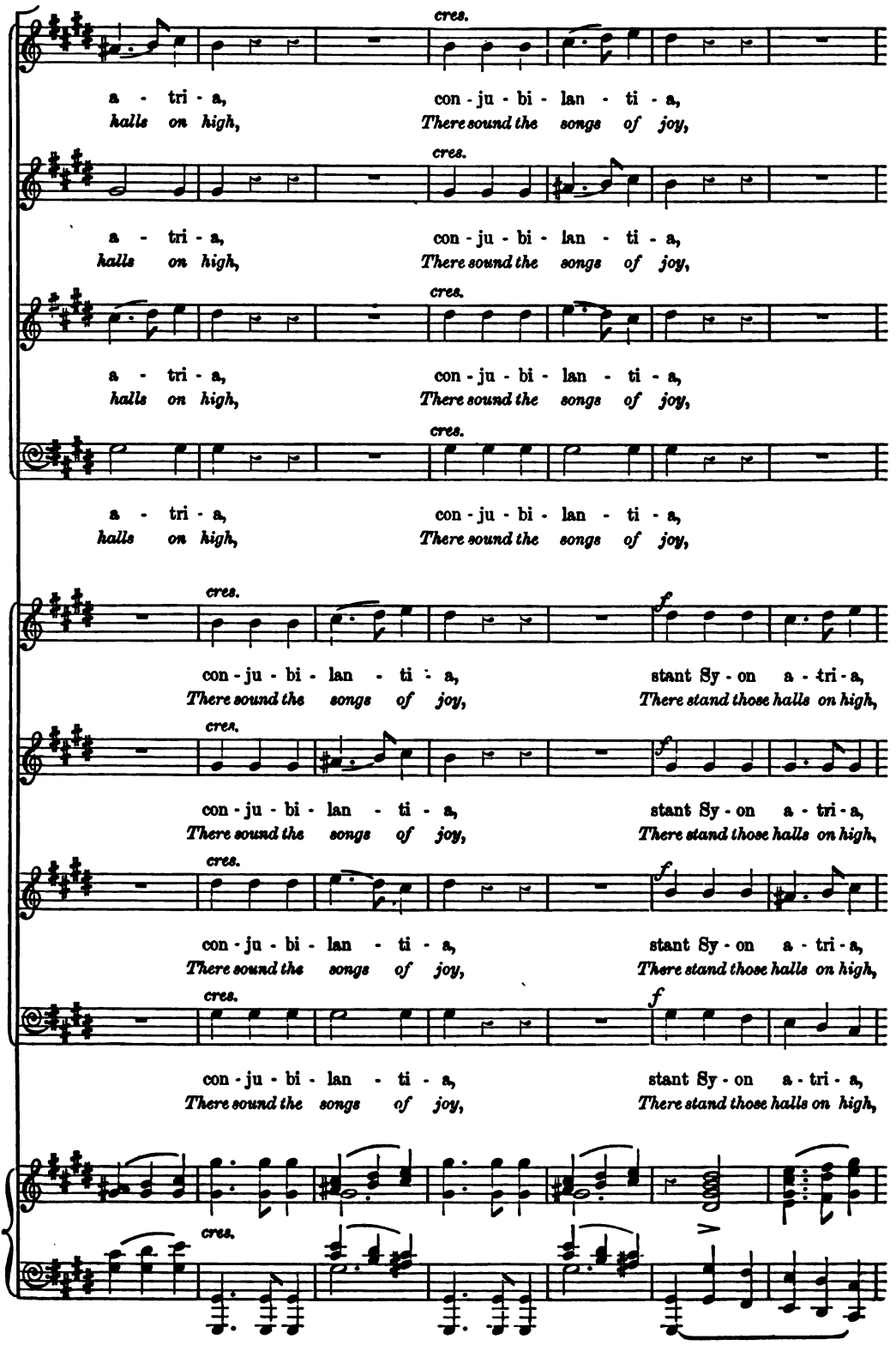

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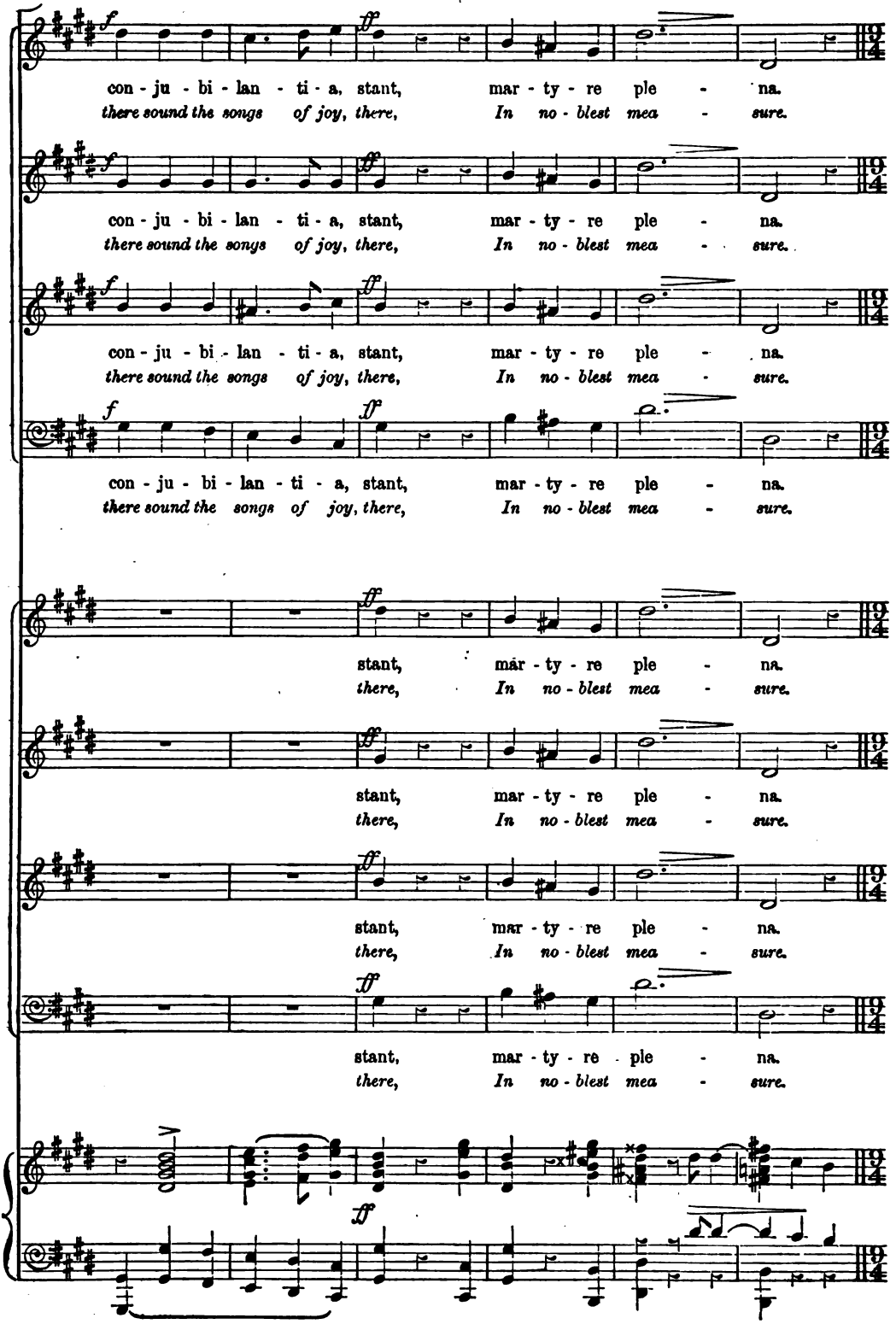

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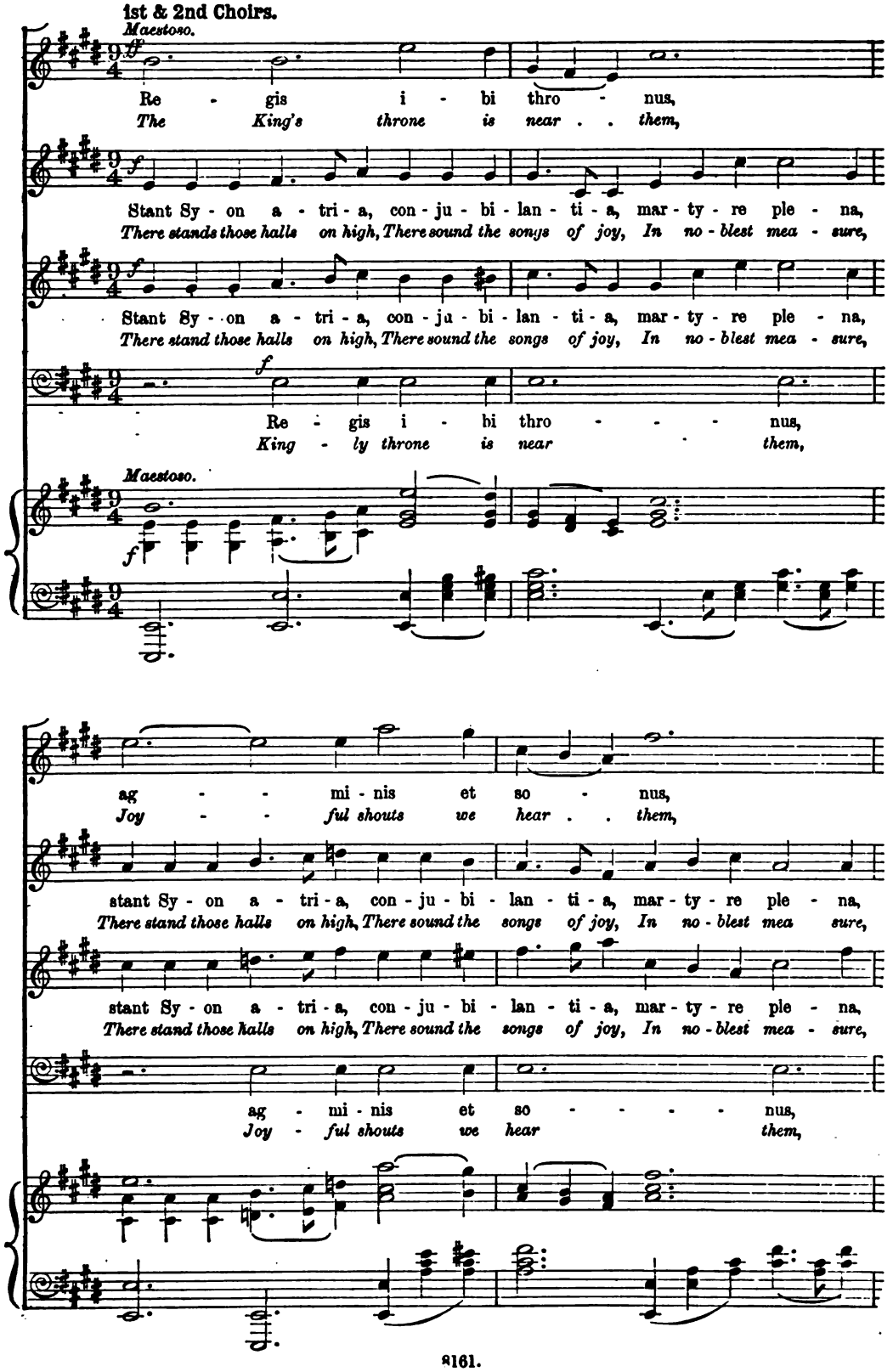

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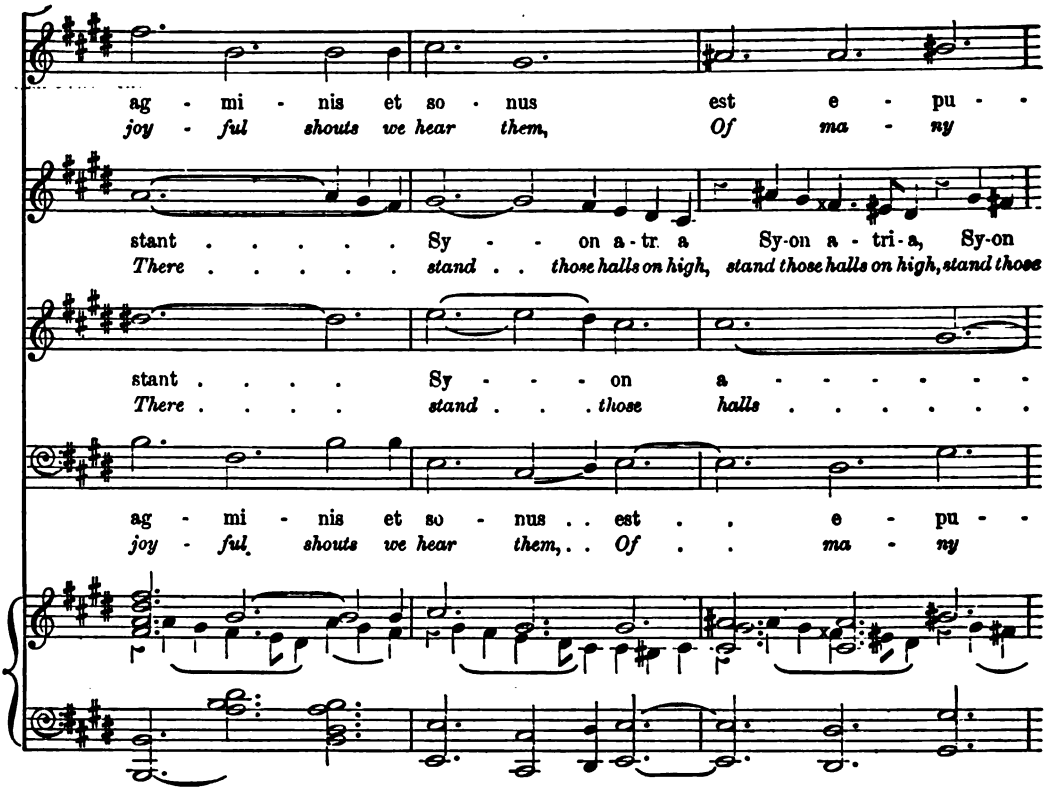

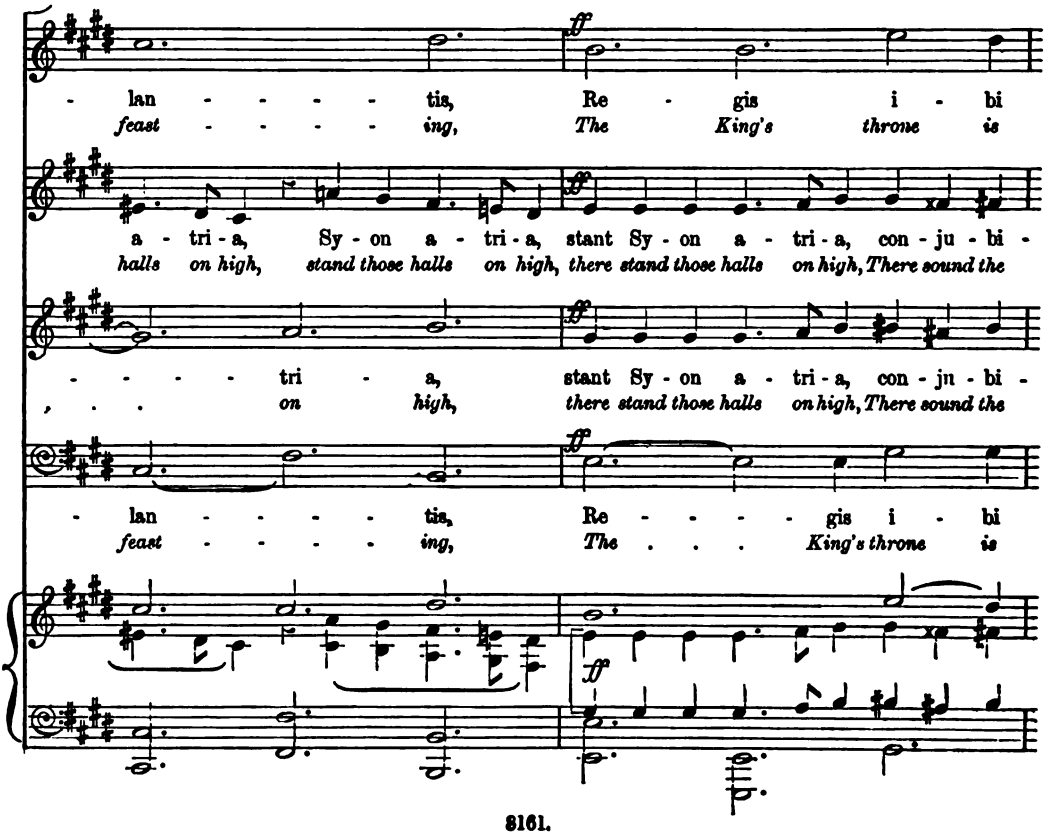

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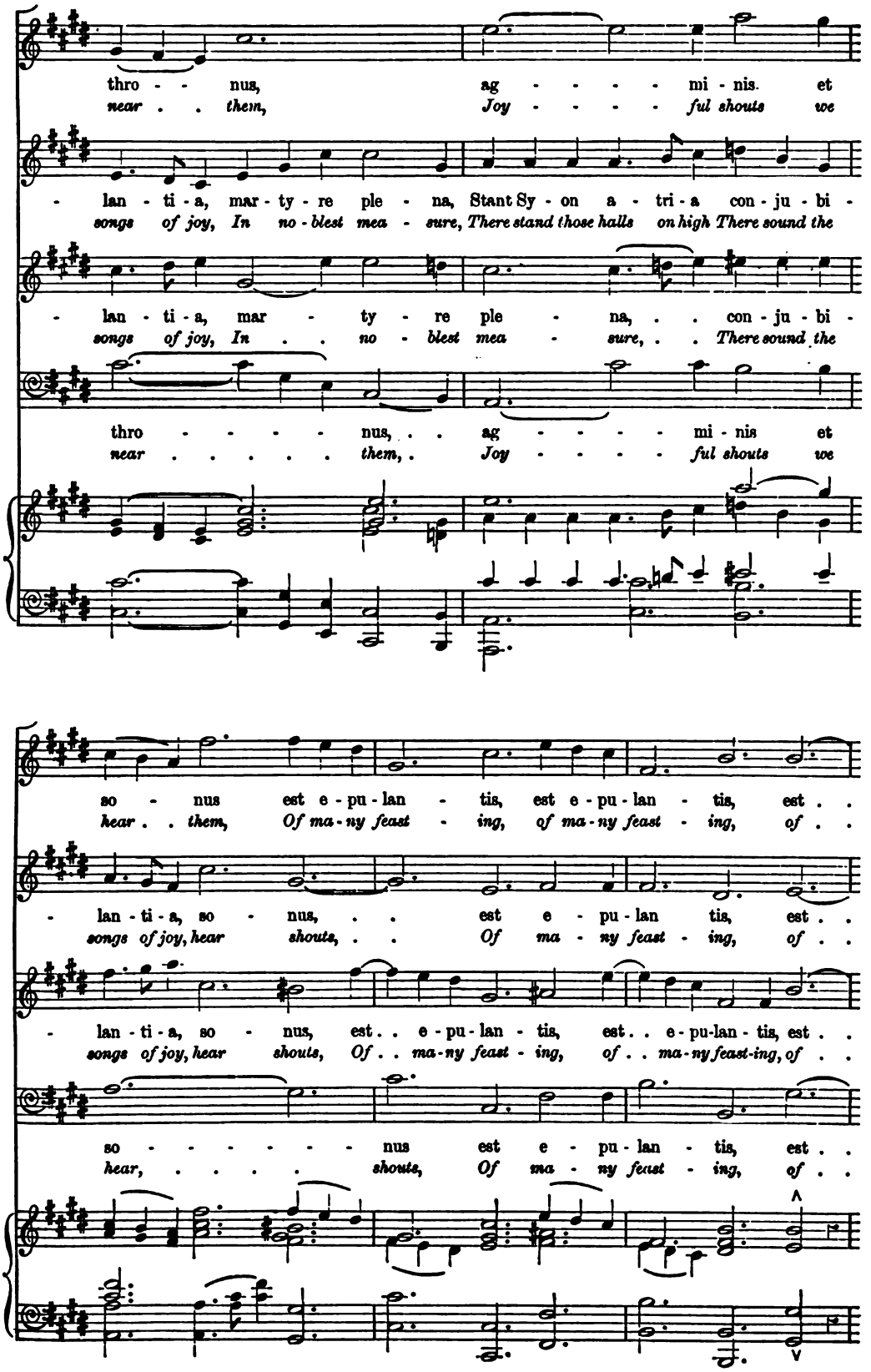

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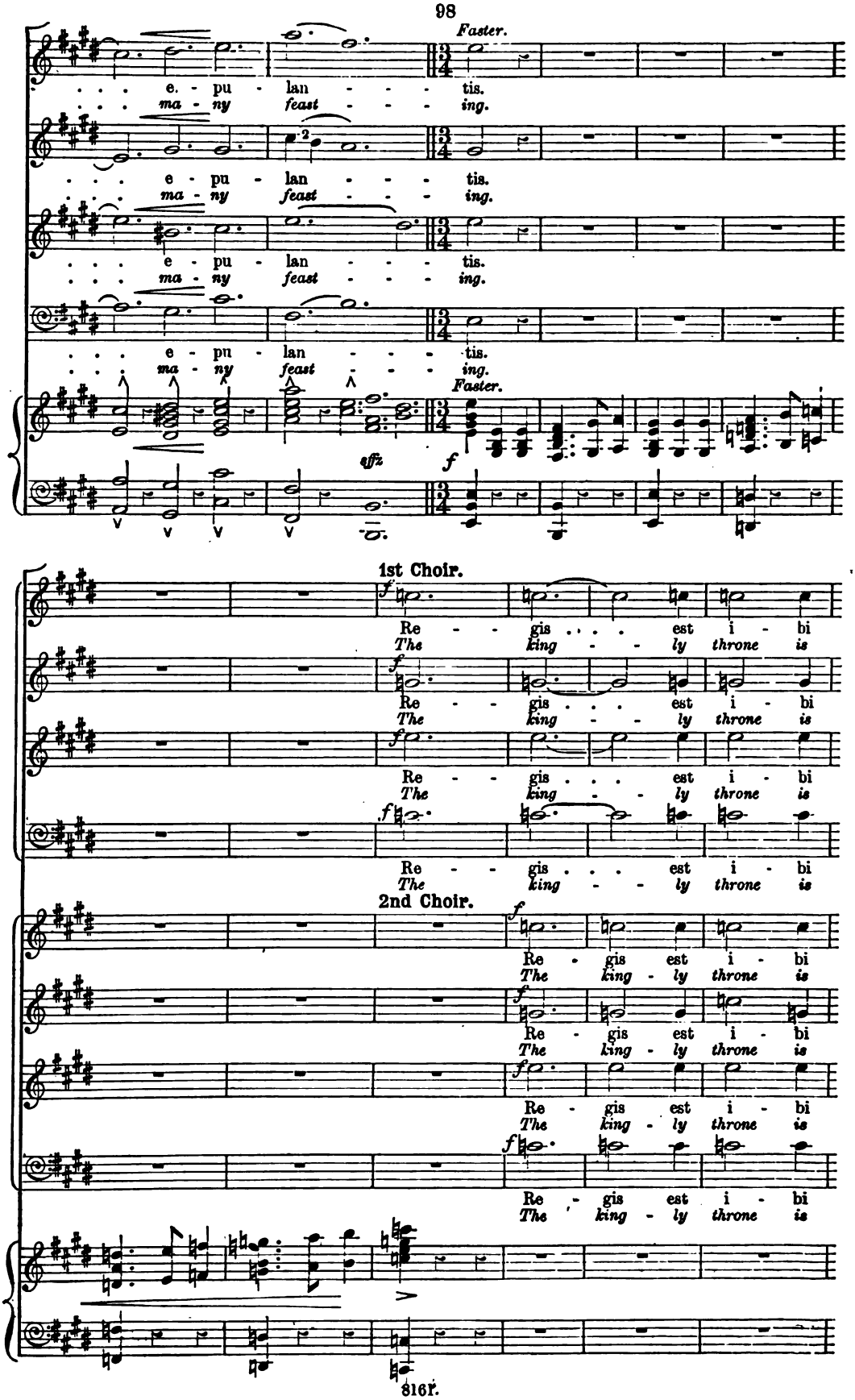

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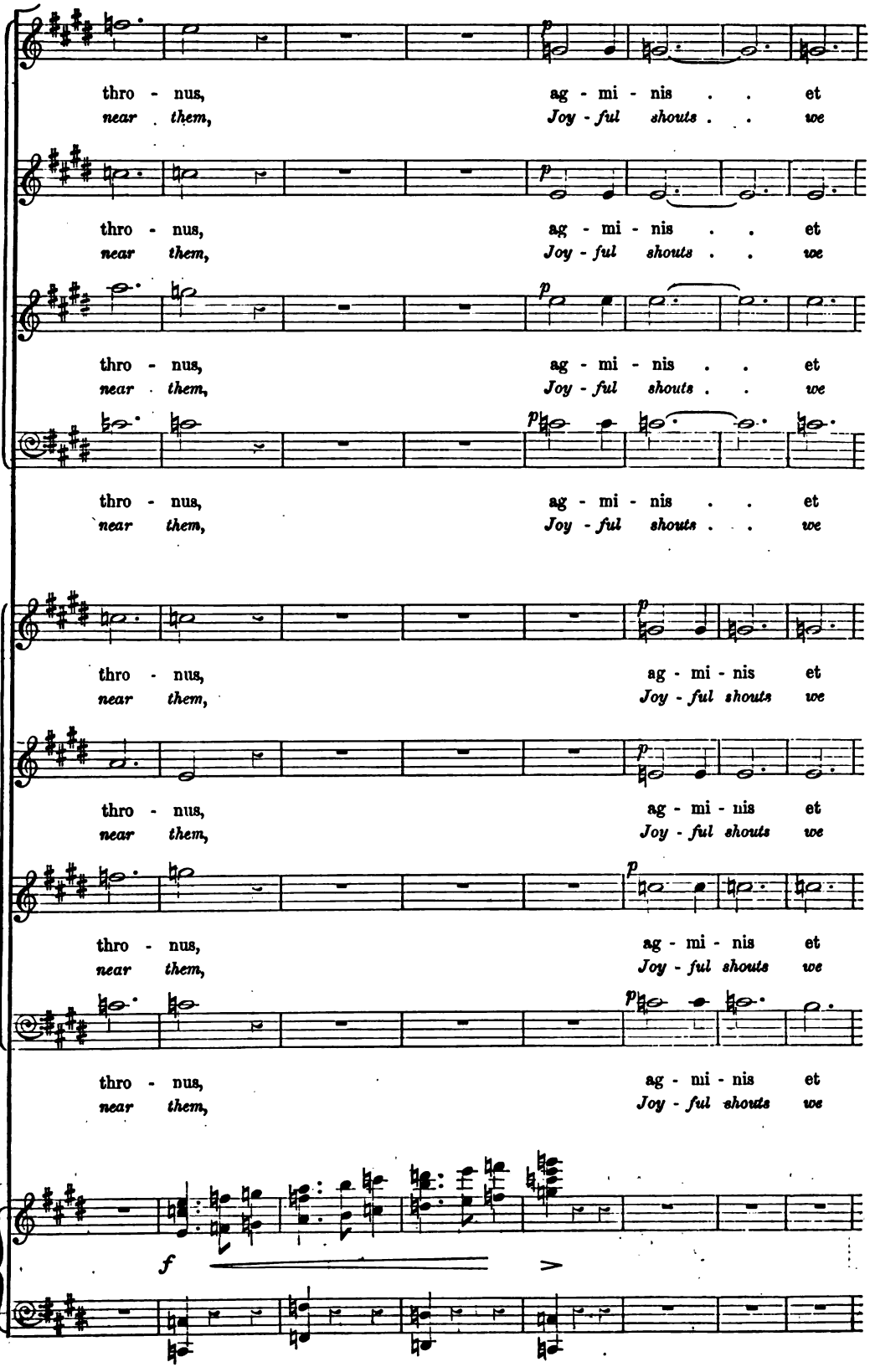

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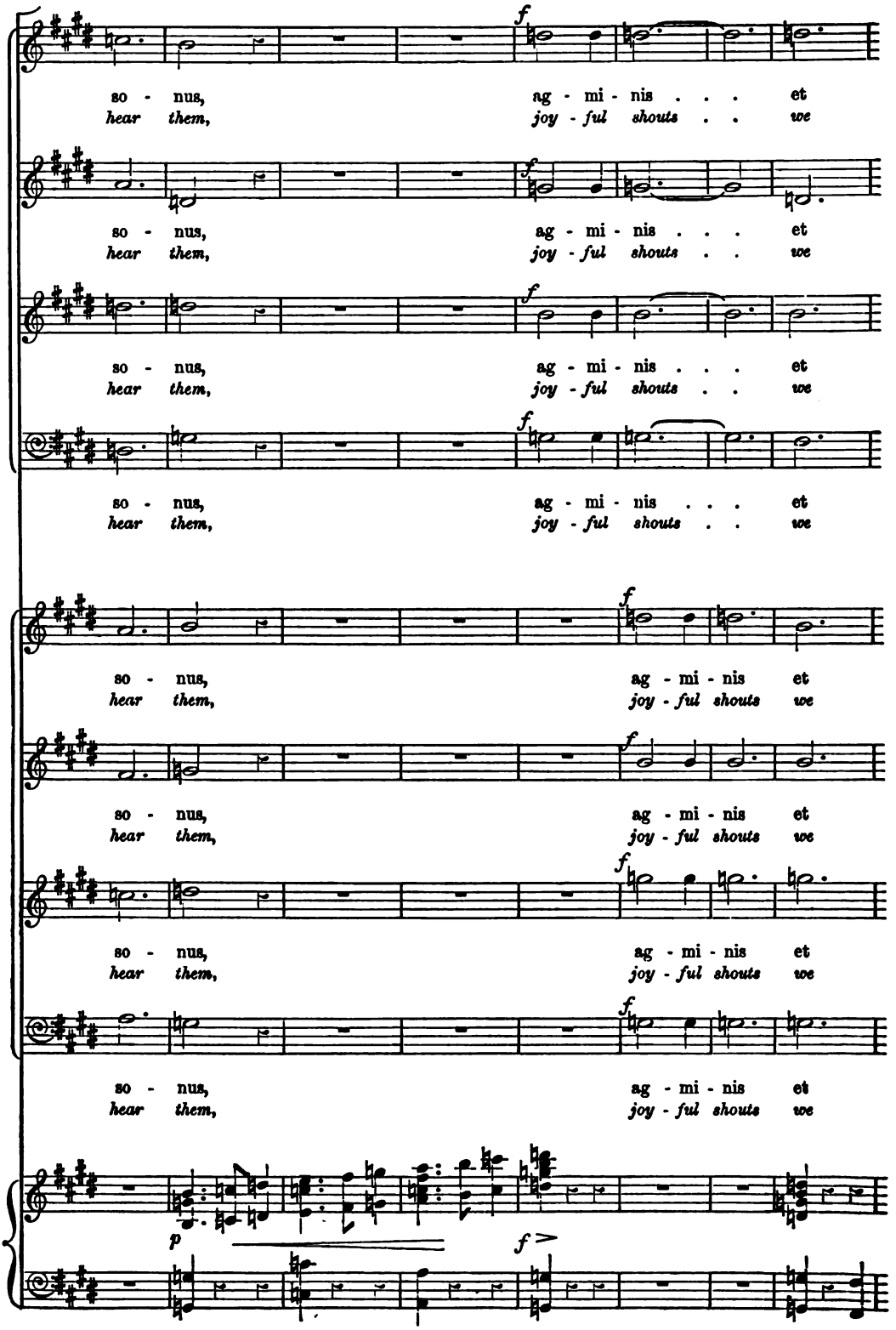

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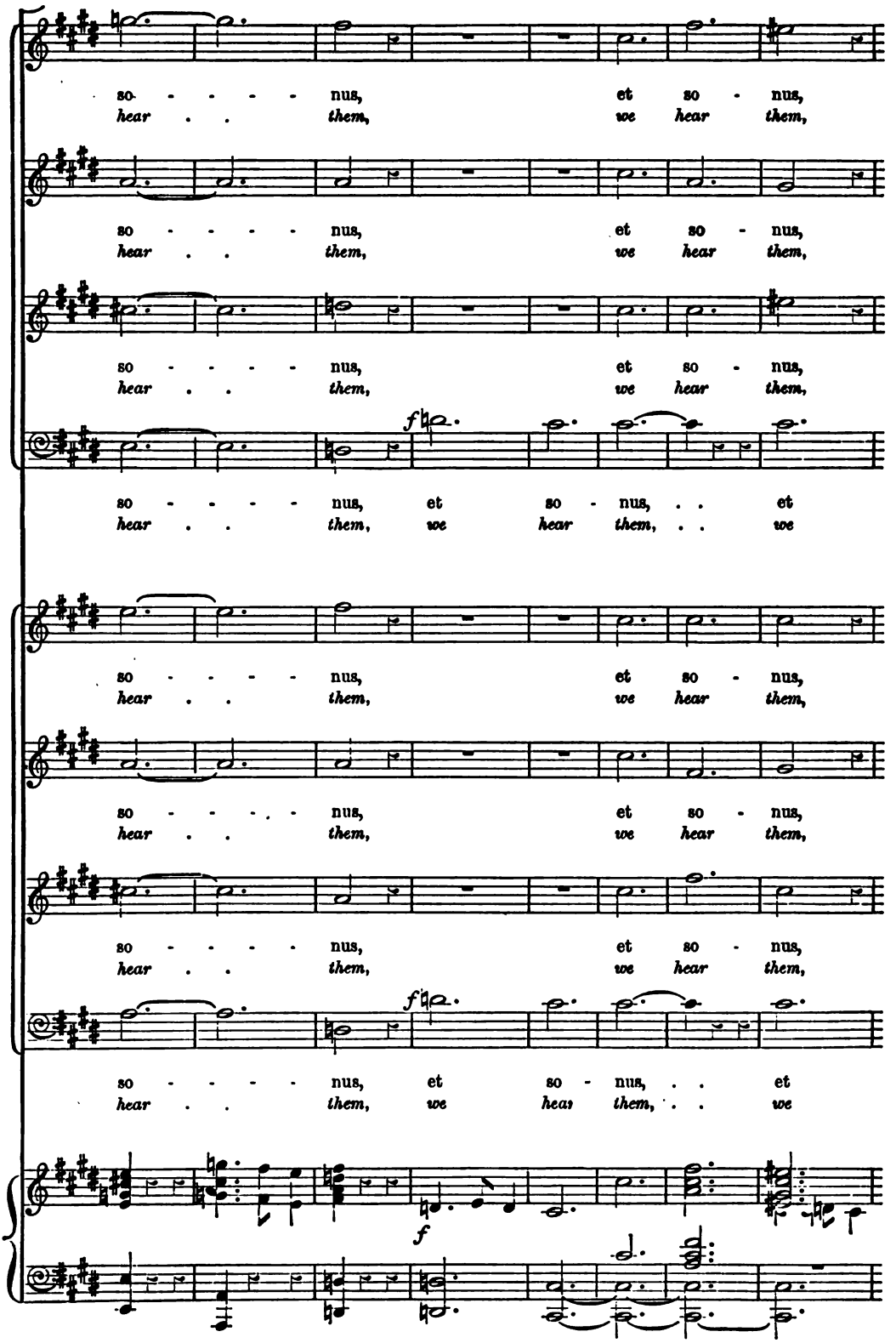

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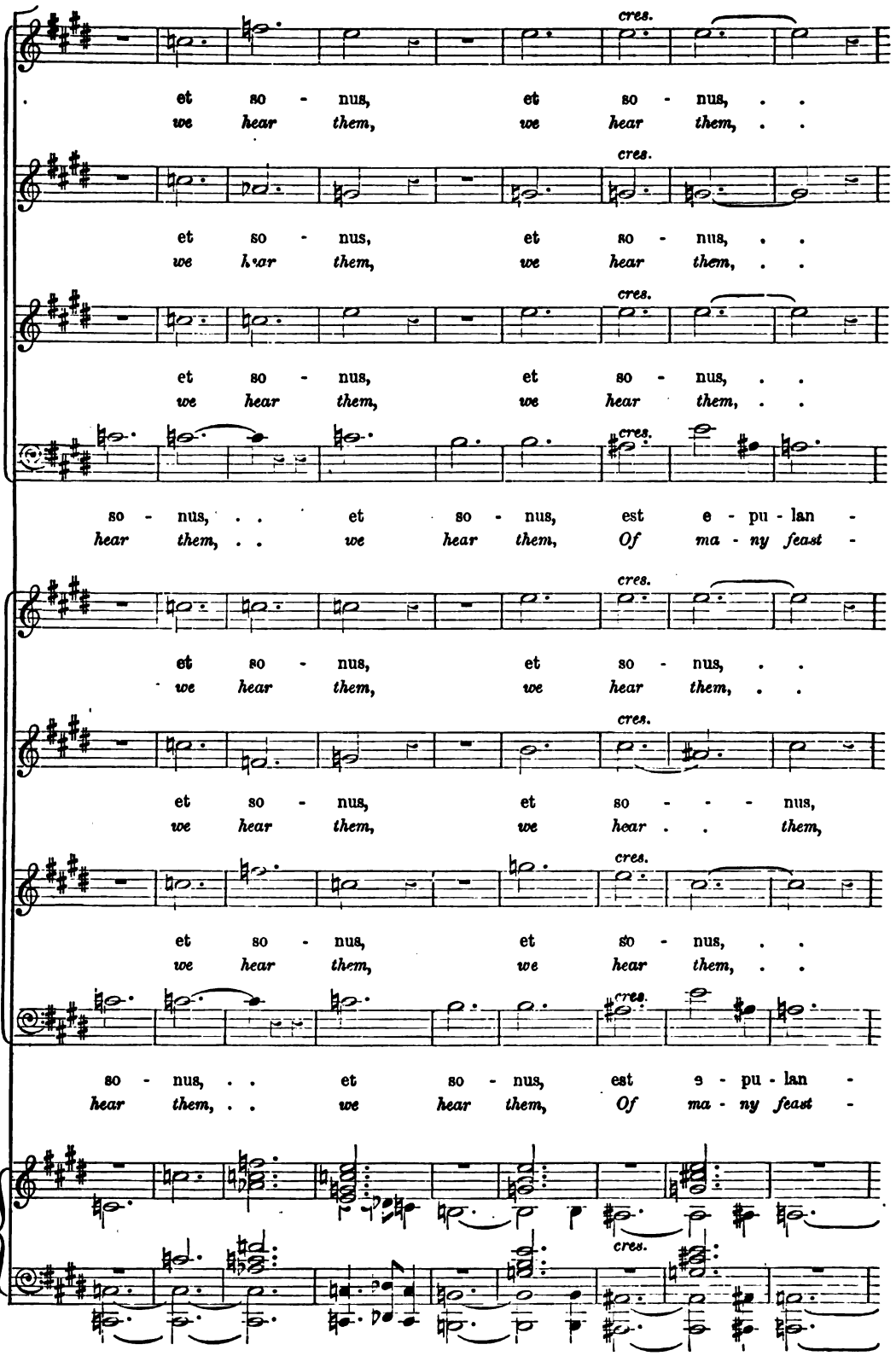

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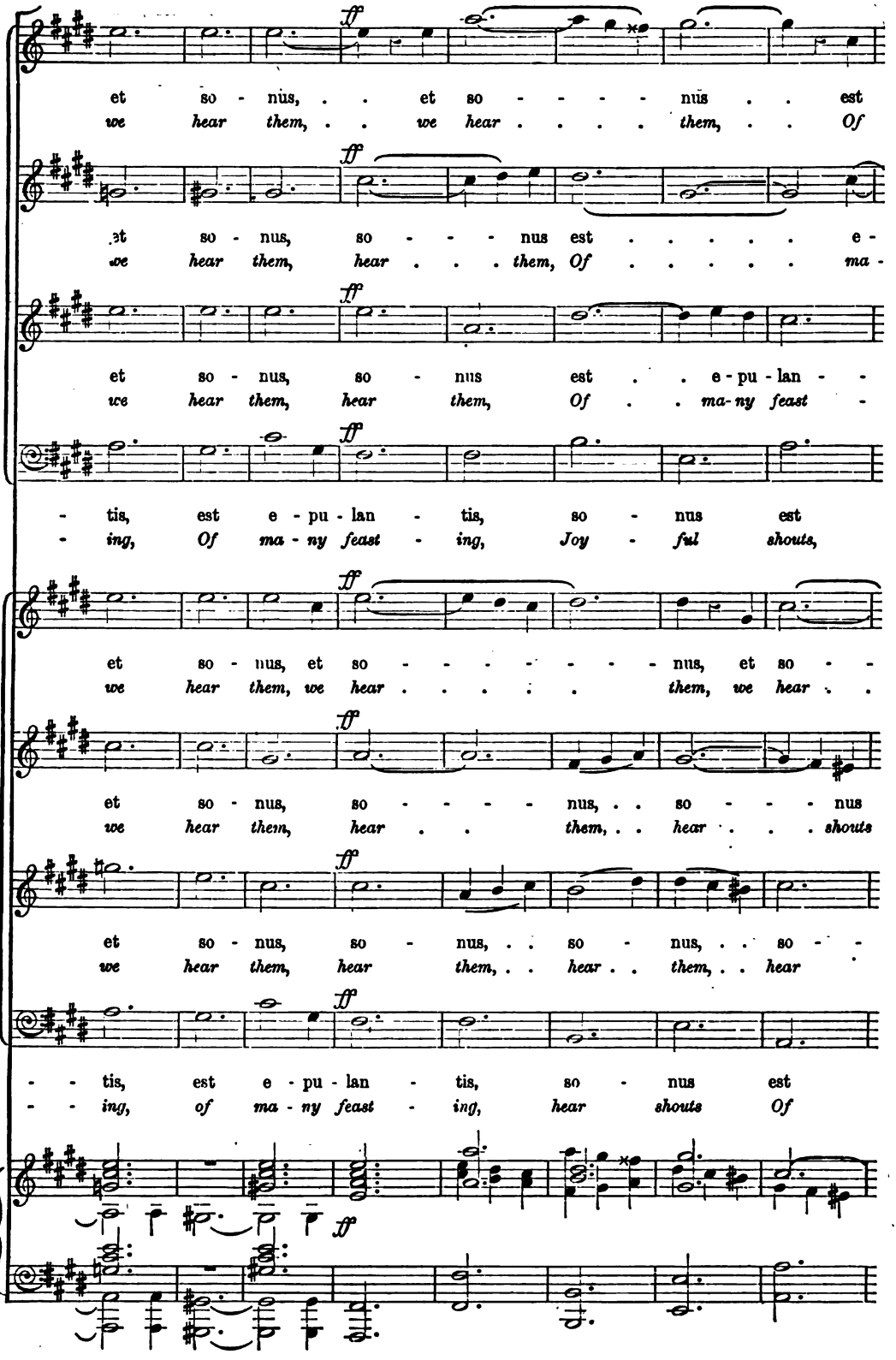

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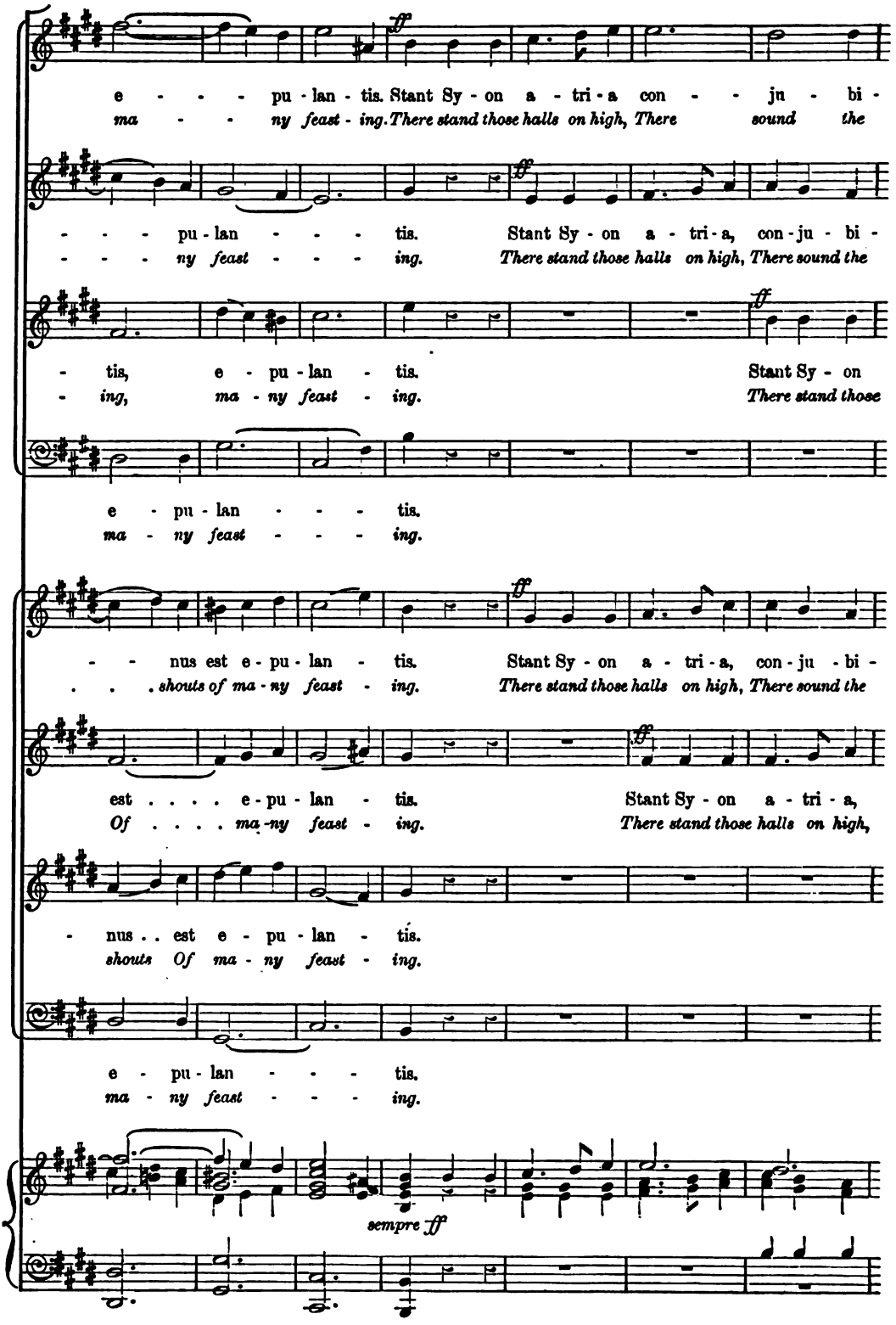

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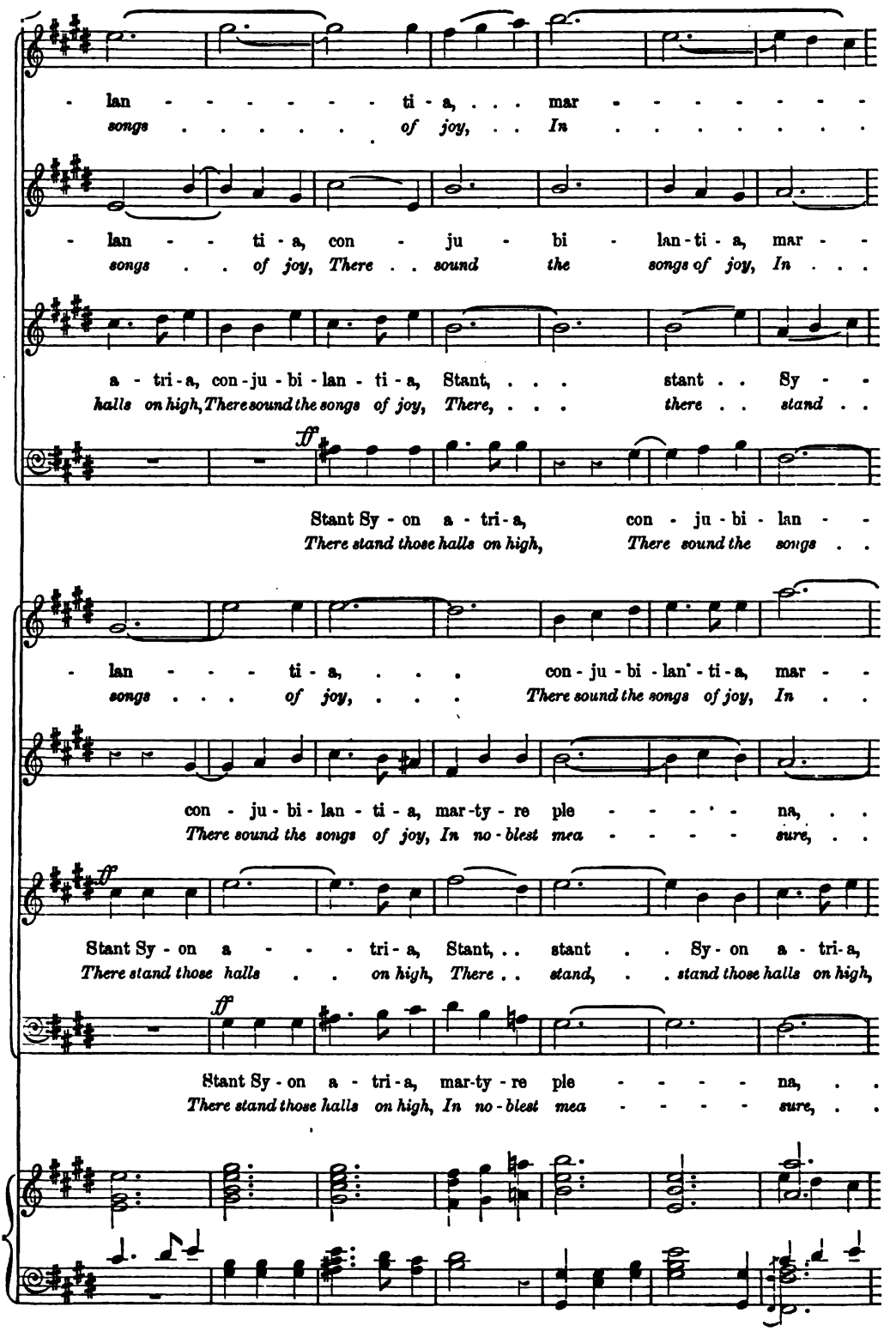

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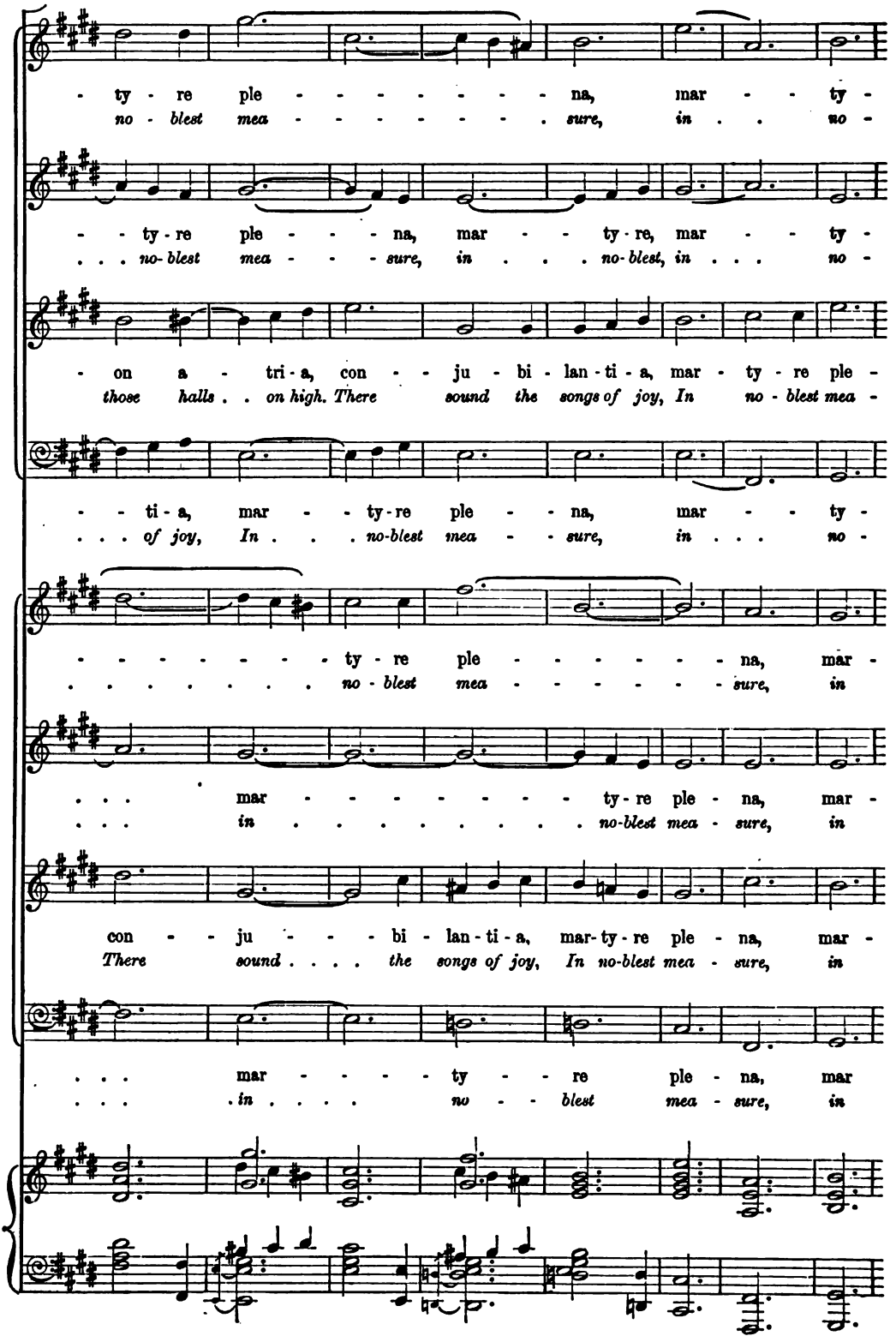

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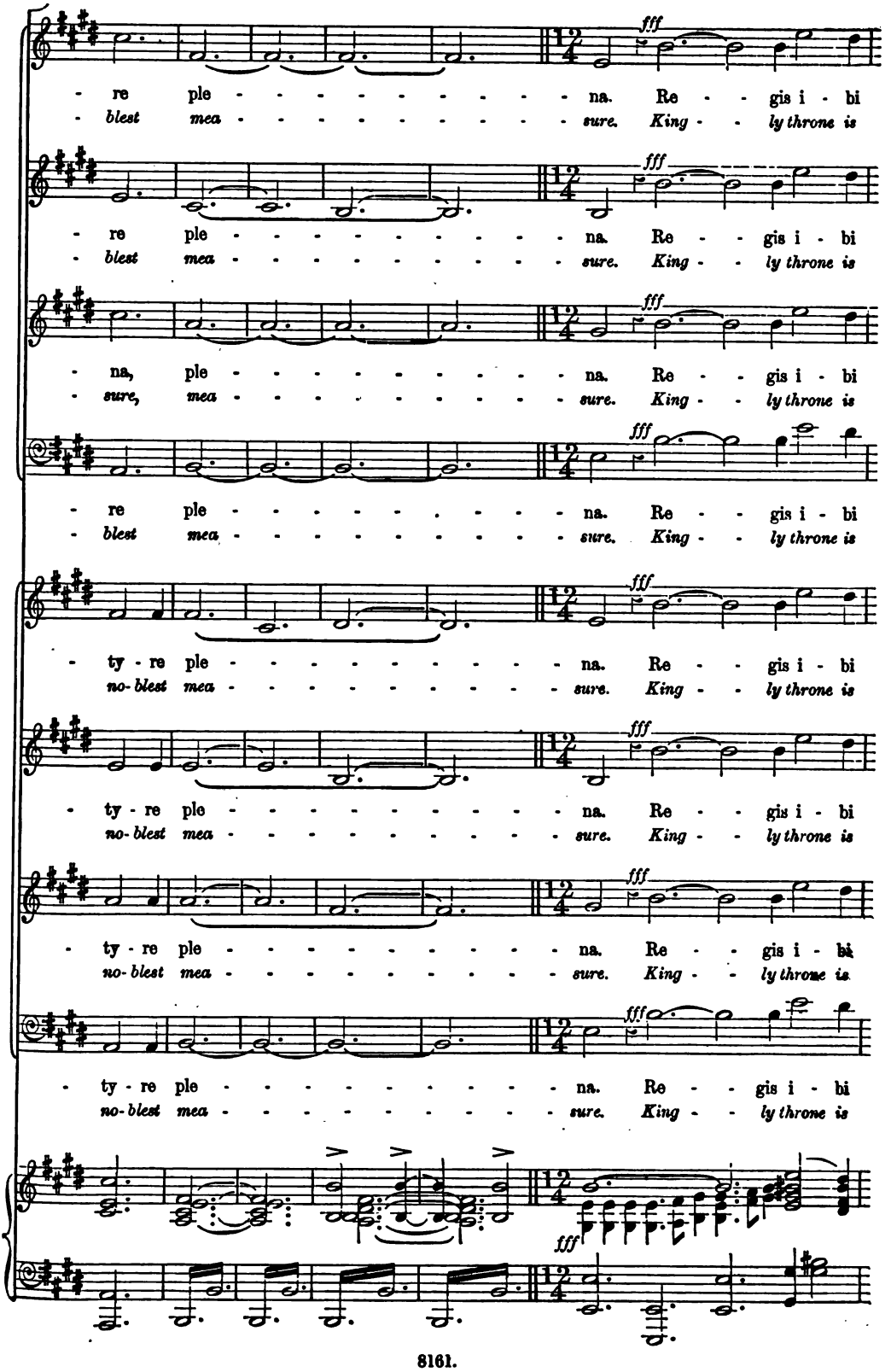

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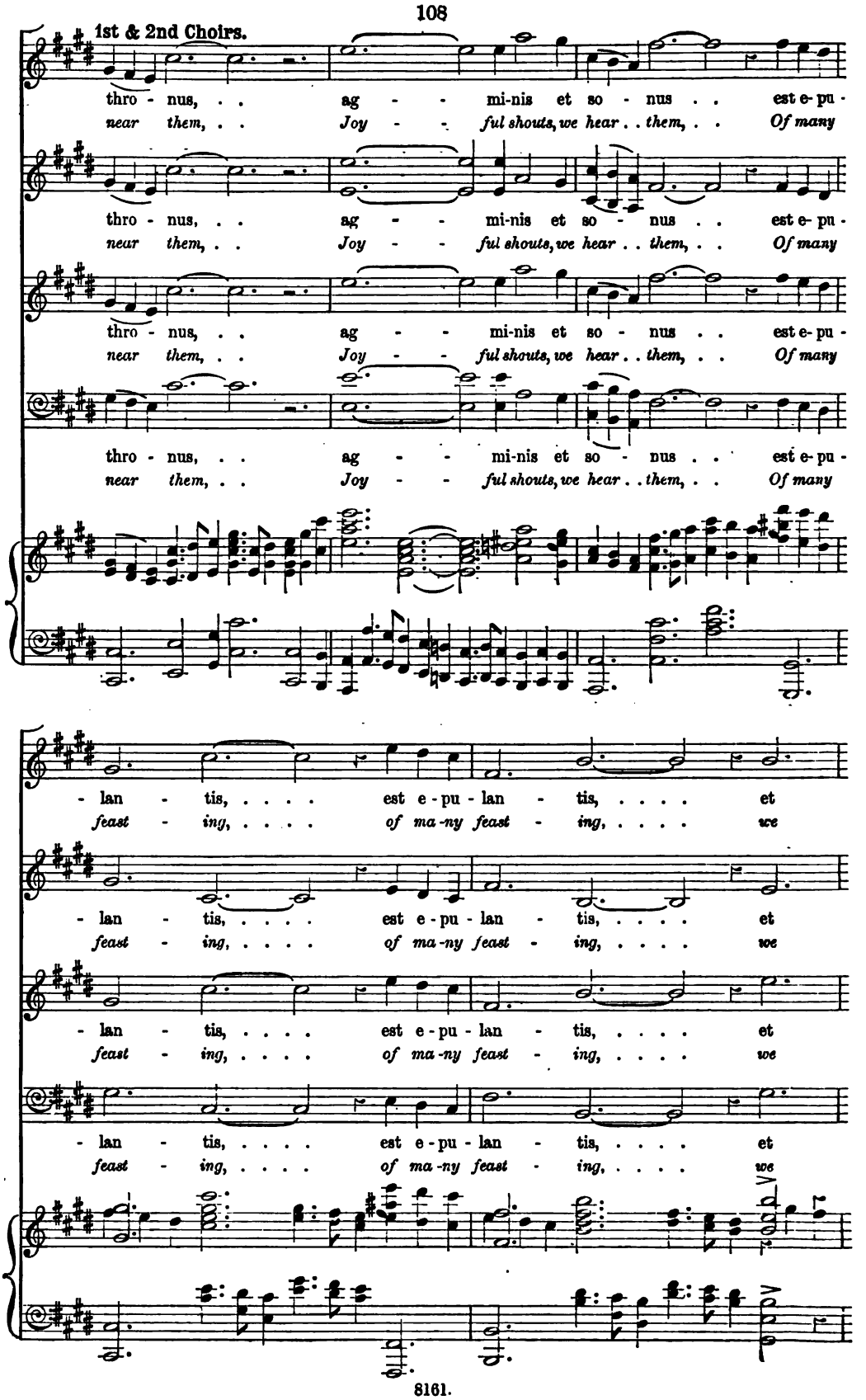

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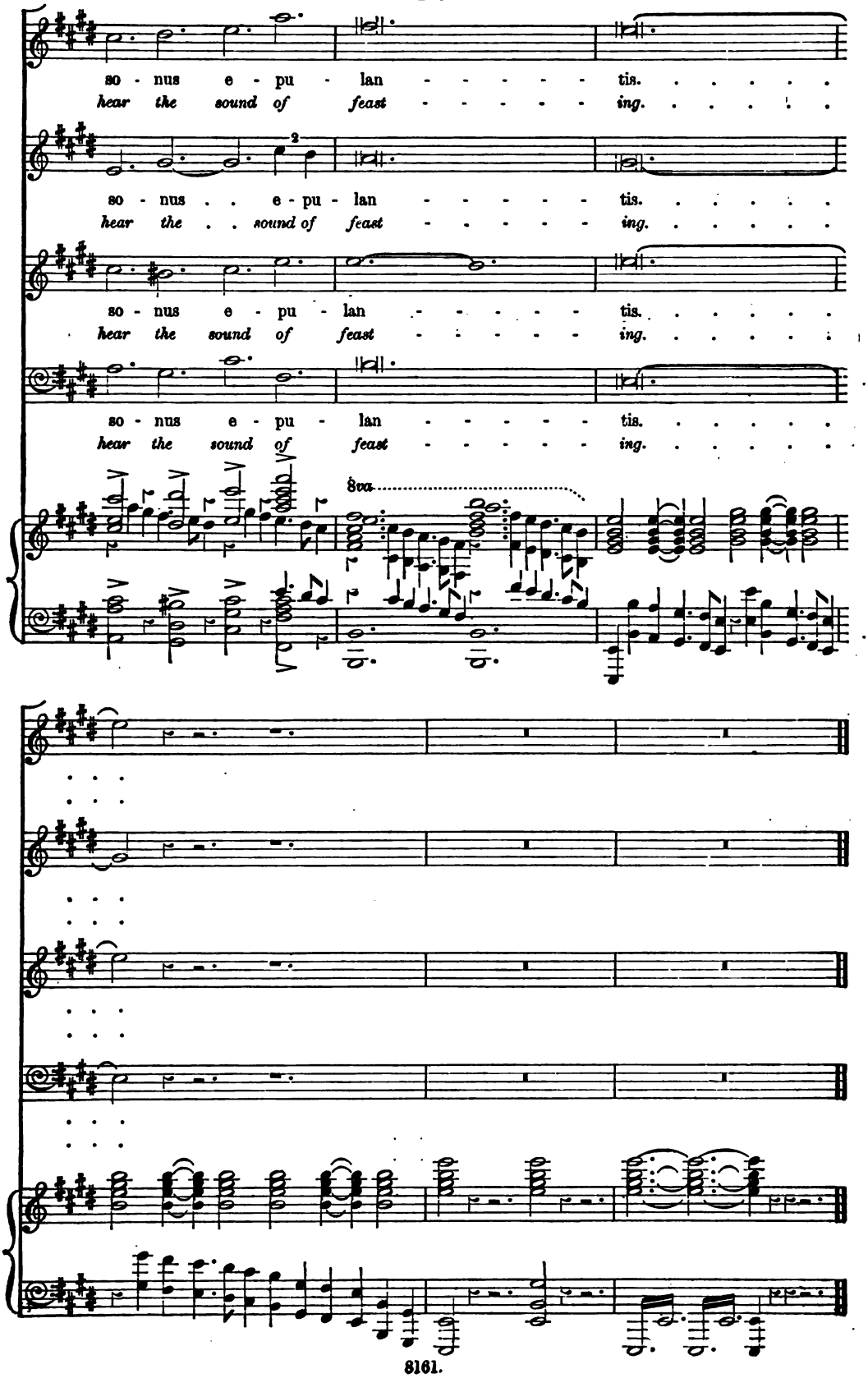

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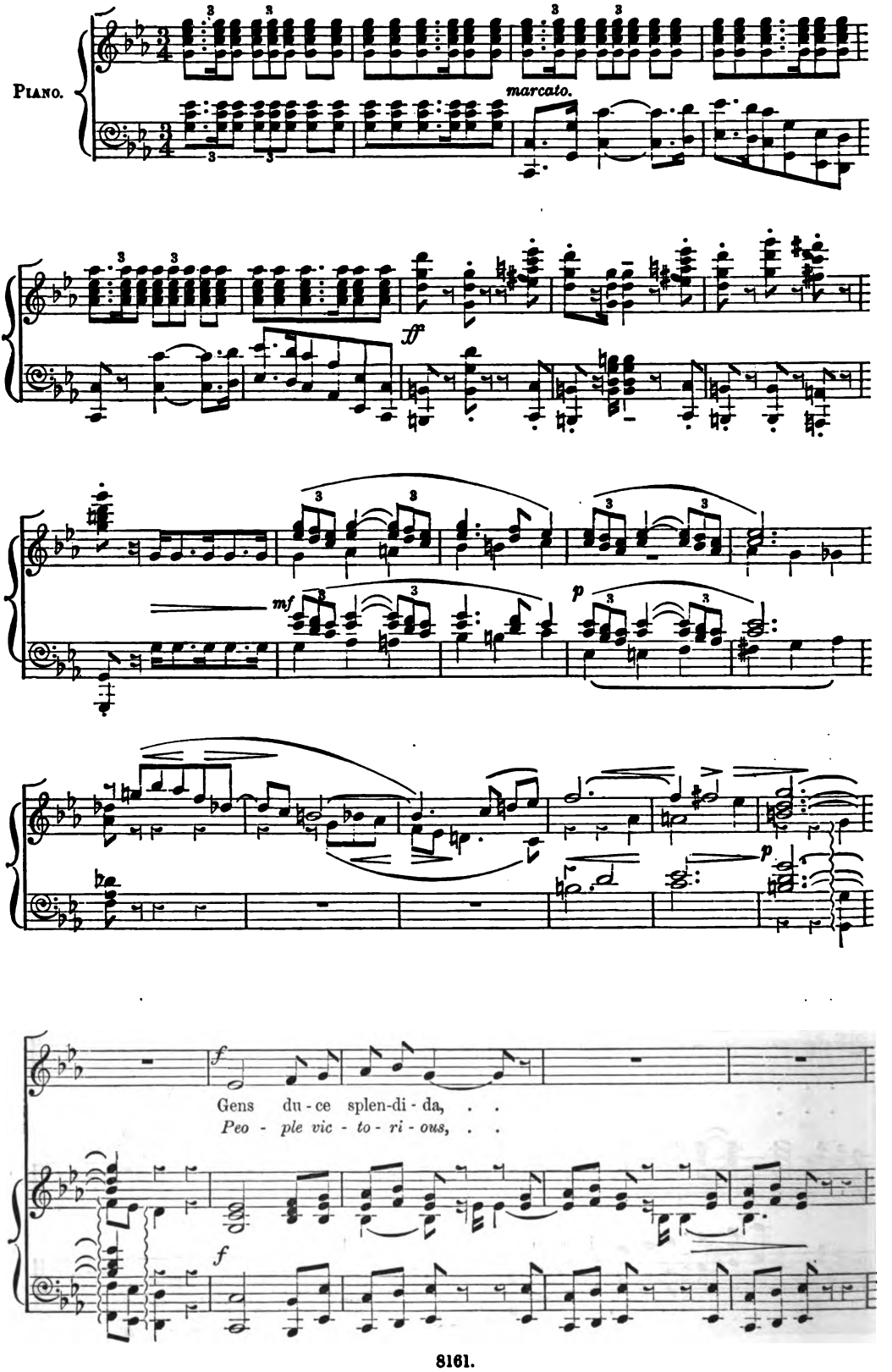
No. 9. SOLO (ALTO).—"GENS DUCE SPLENDIDA."



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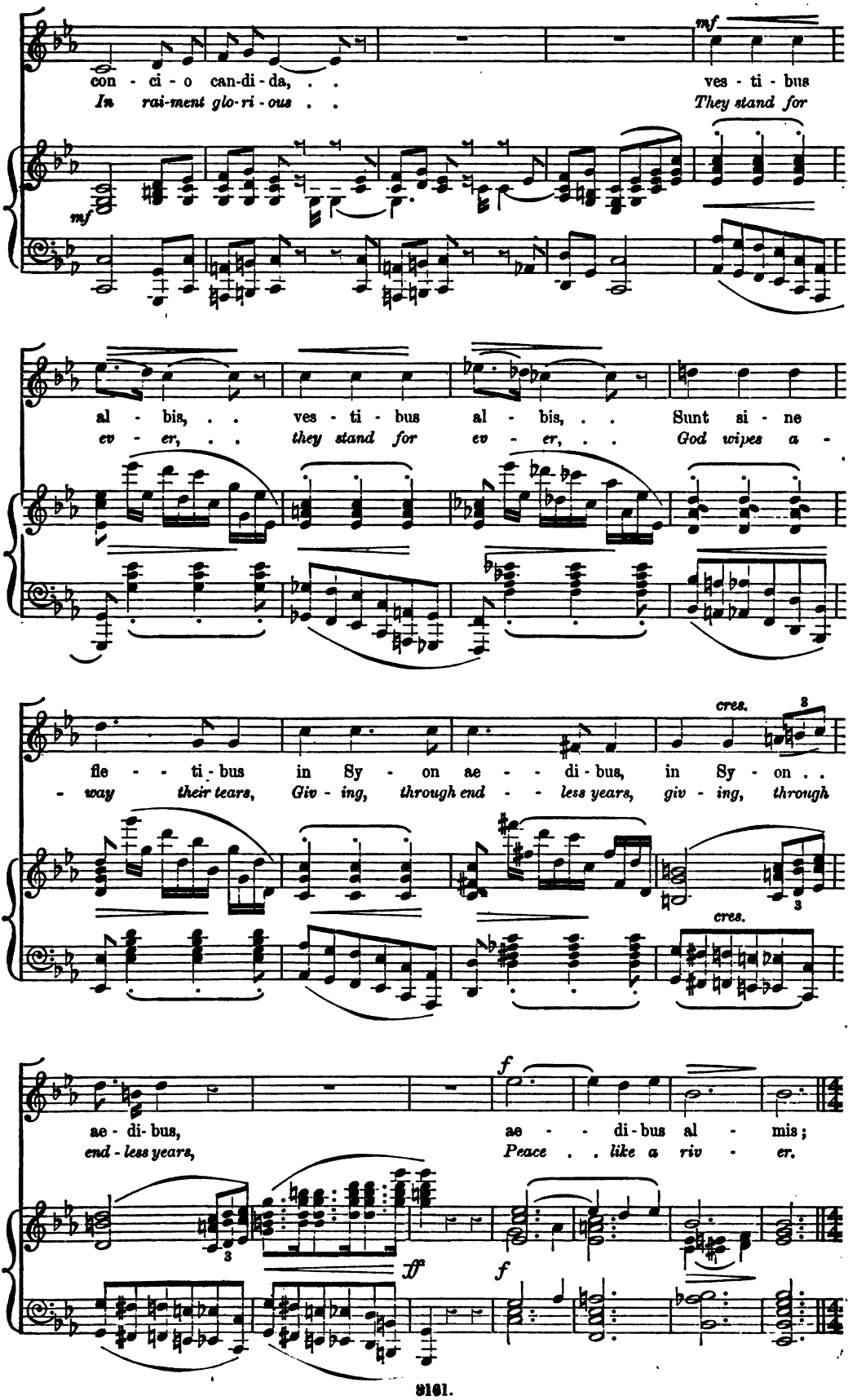

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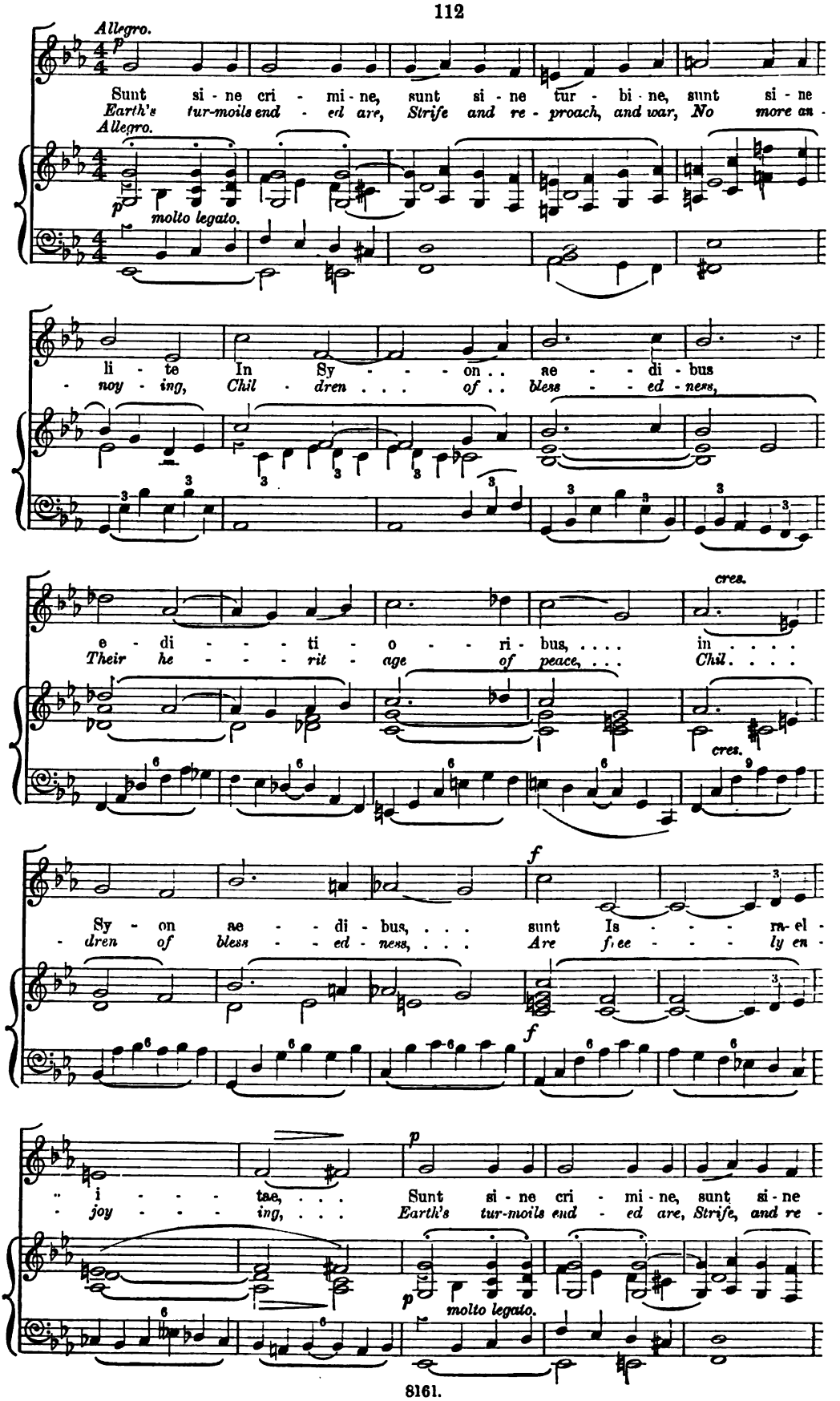

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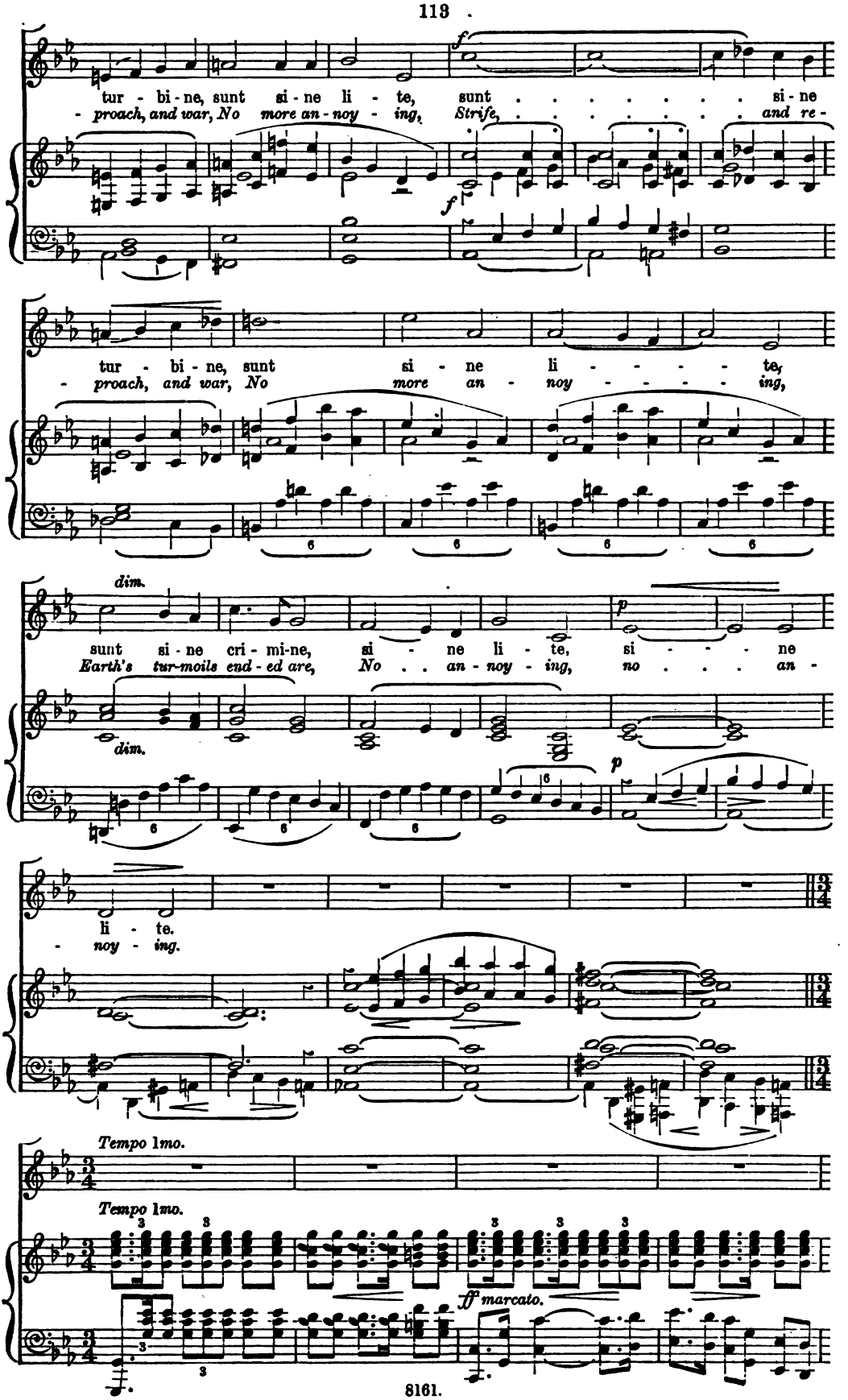

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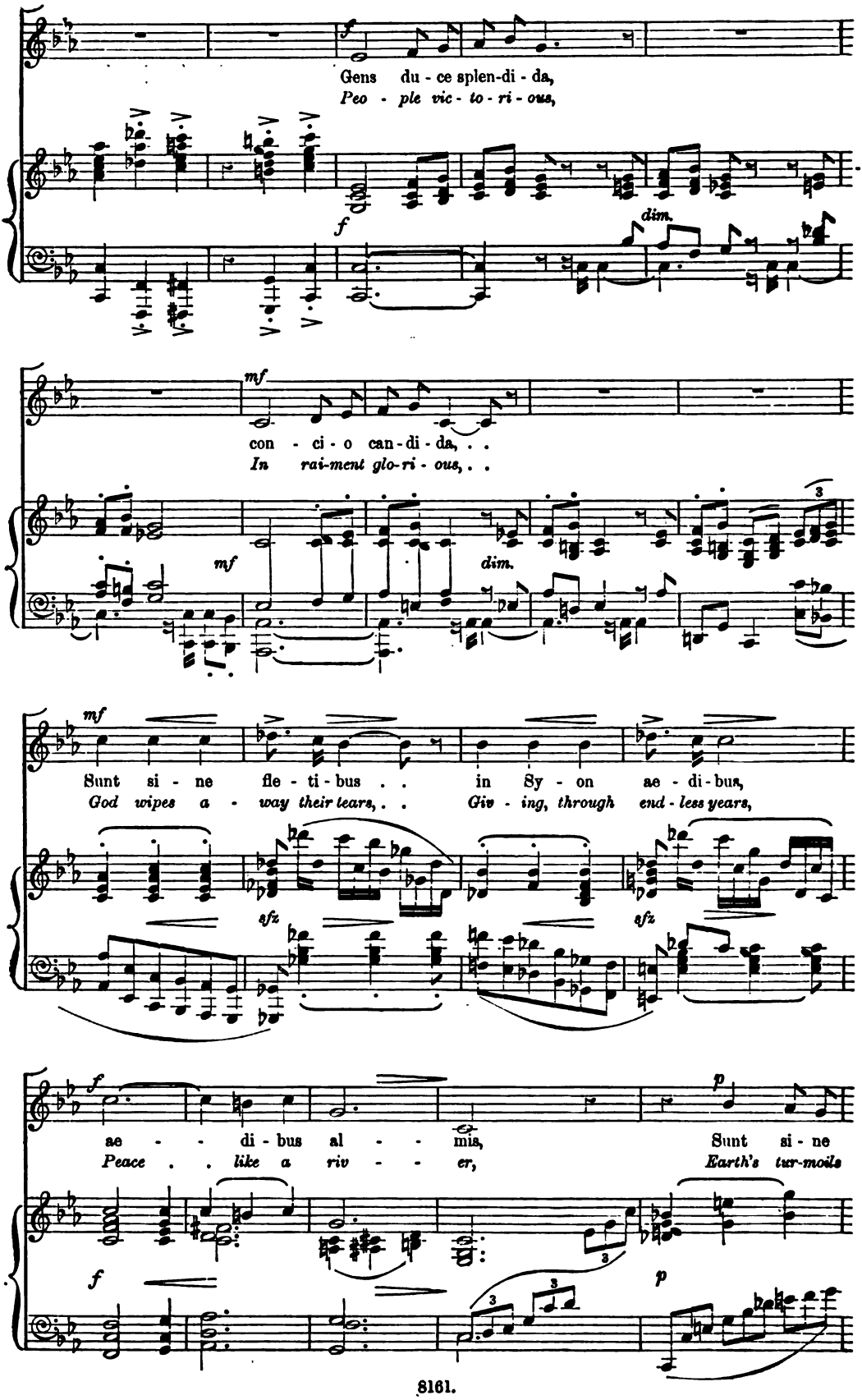

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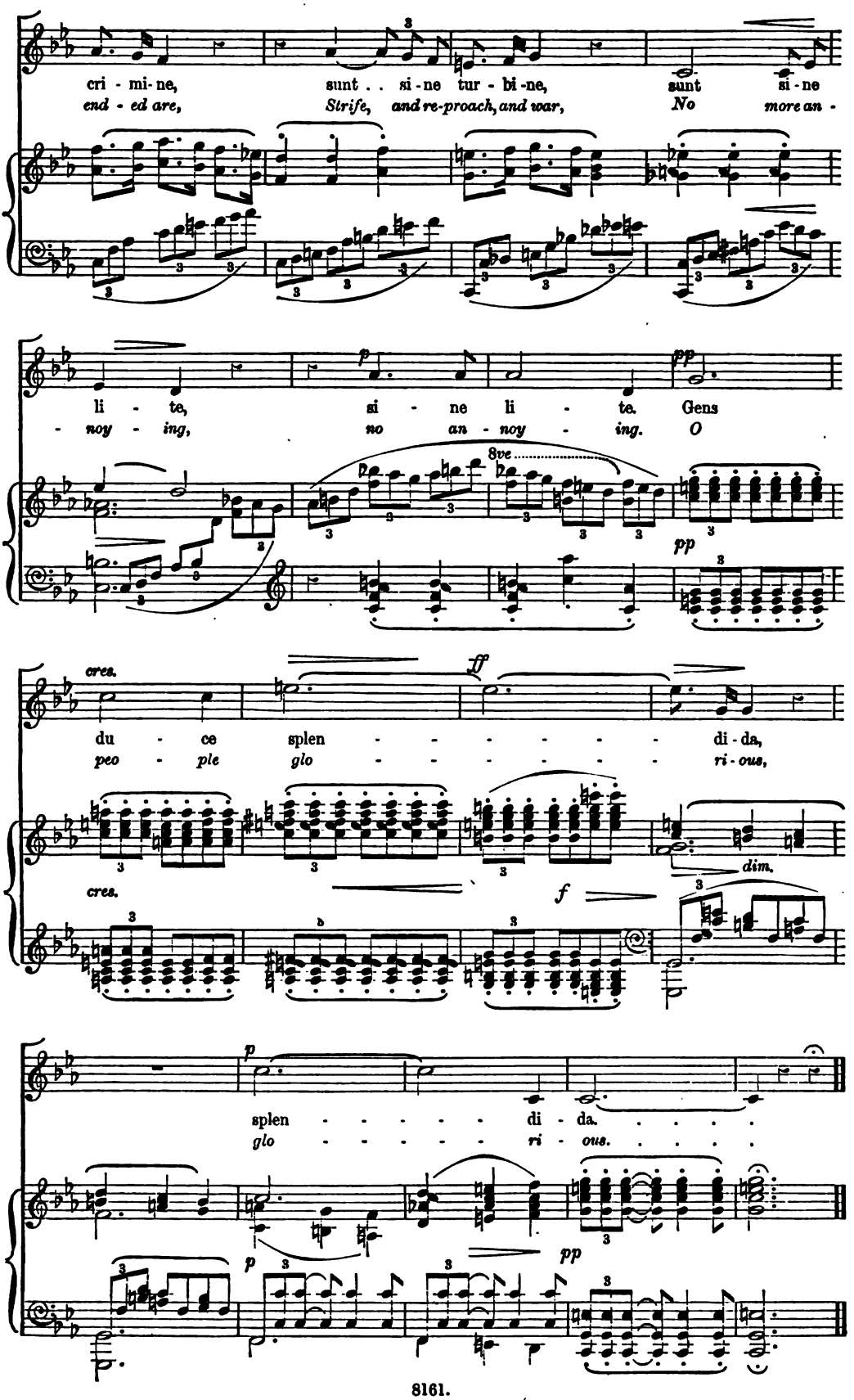

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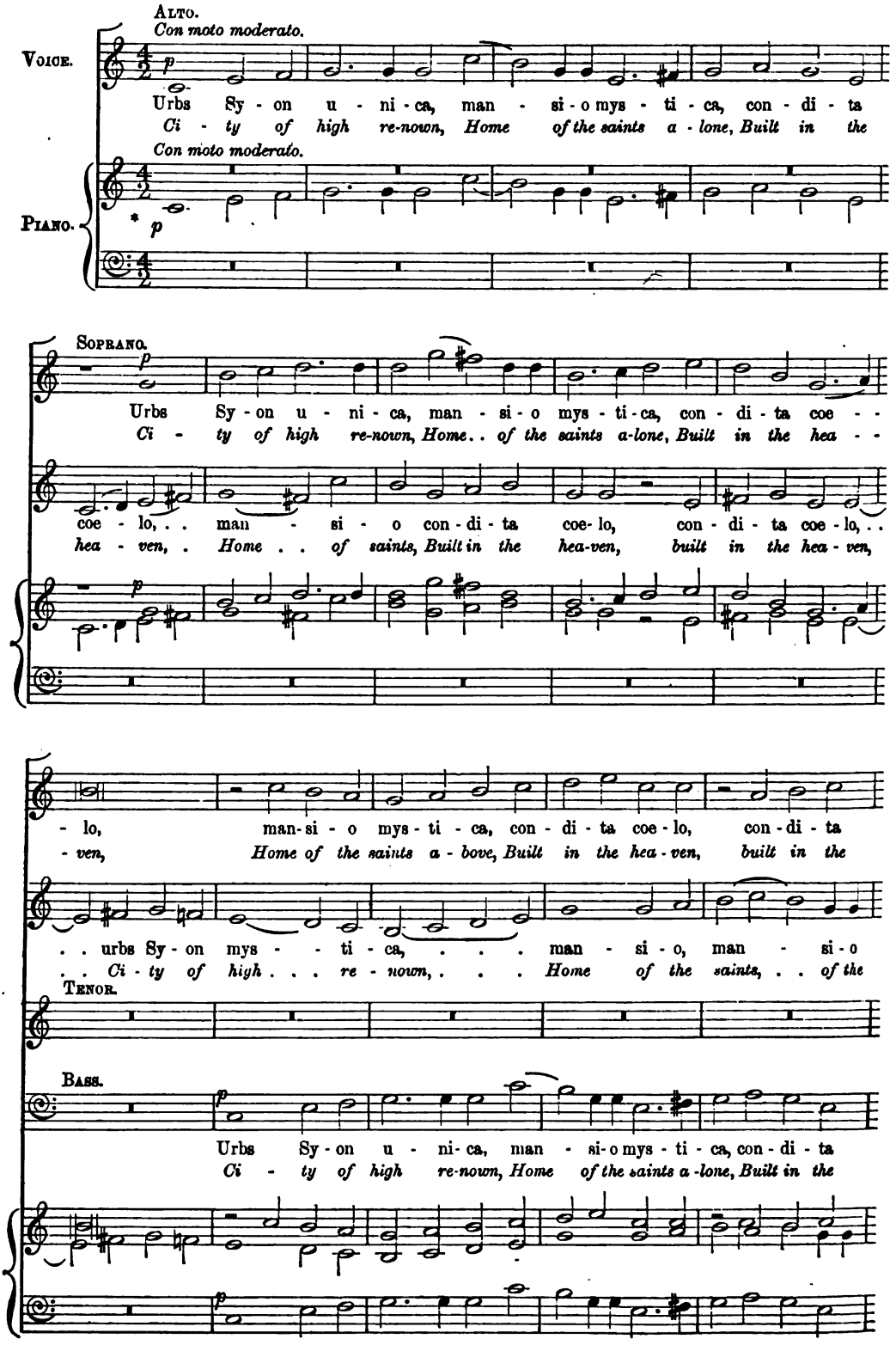
No. 10. CHORUS A CAPELLA.—"URBS SYON UNICA."



* To be used only for rehearsal.

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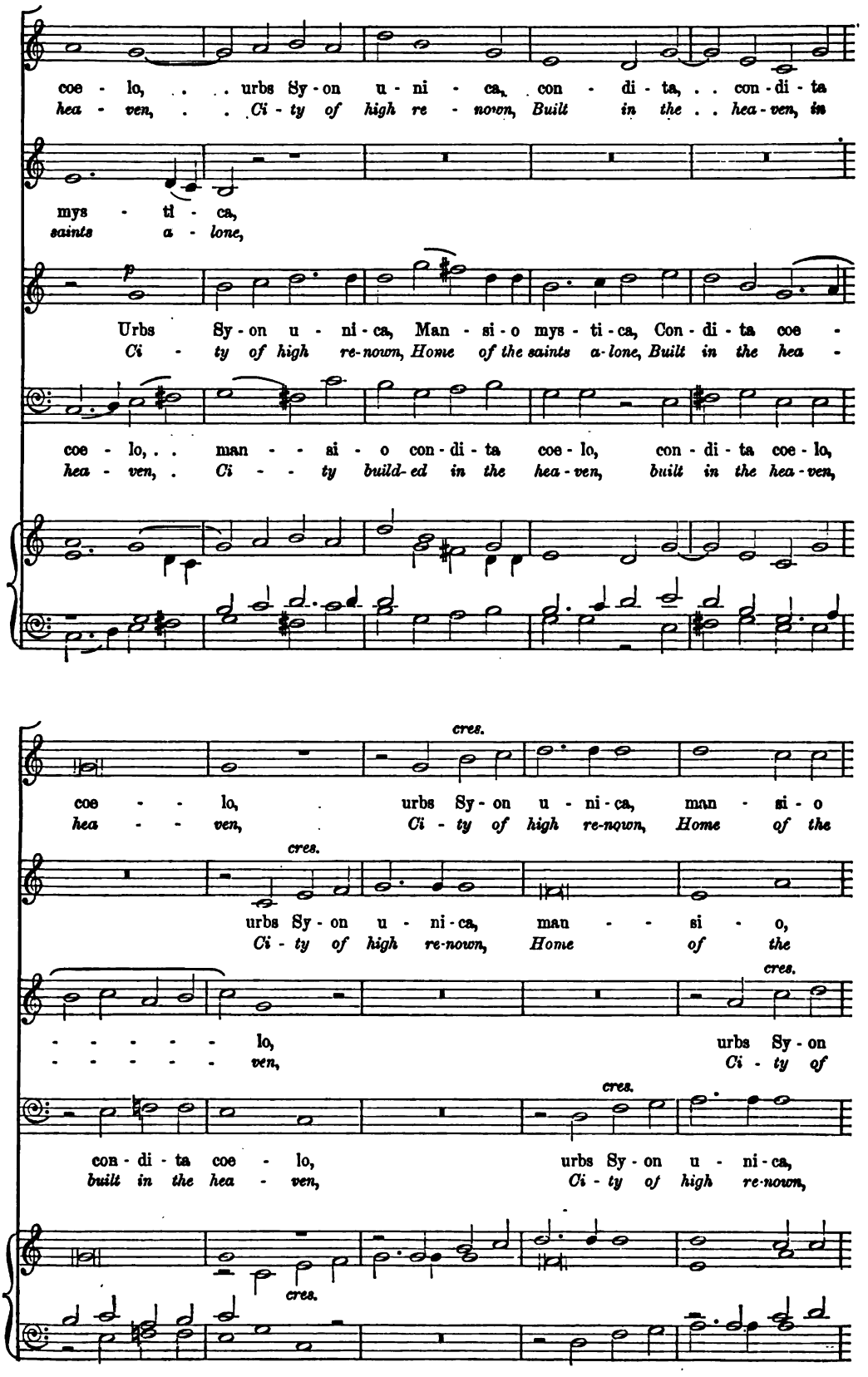

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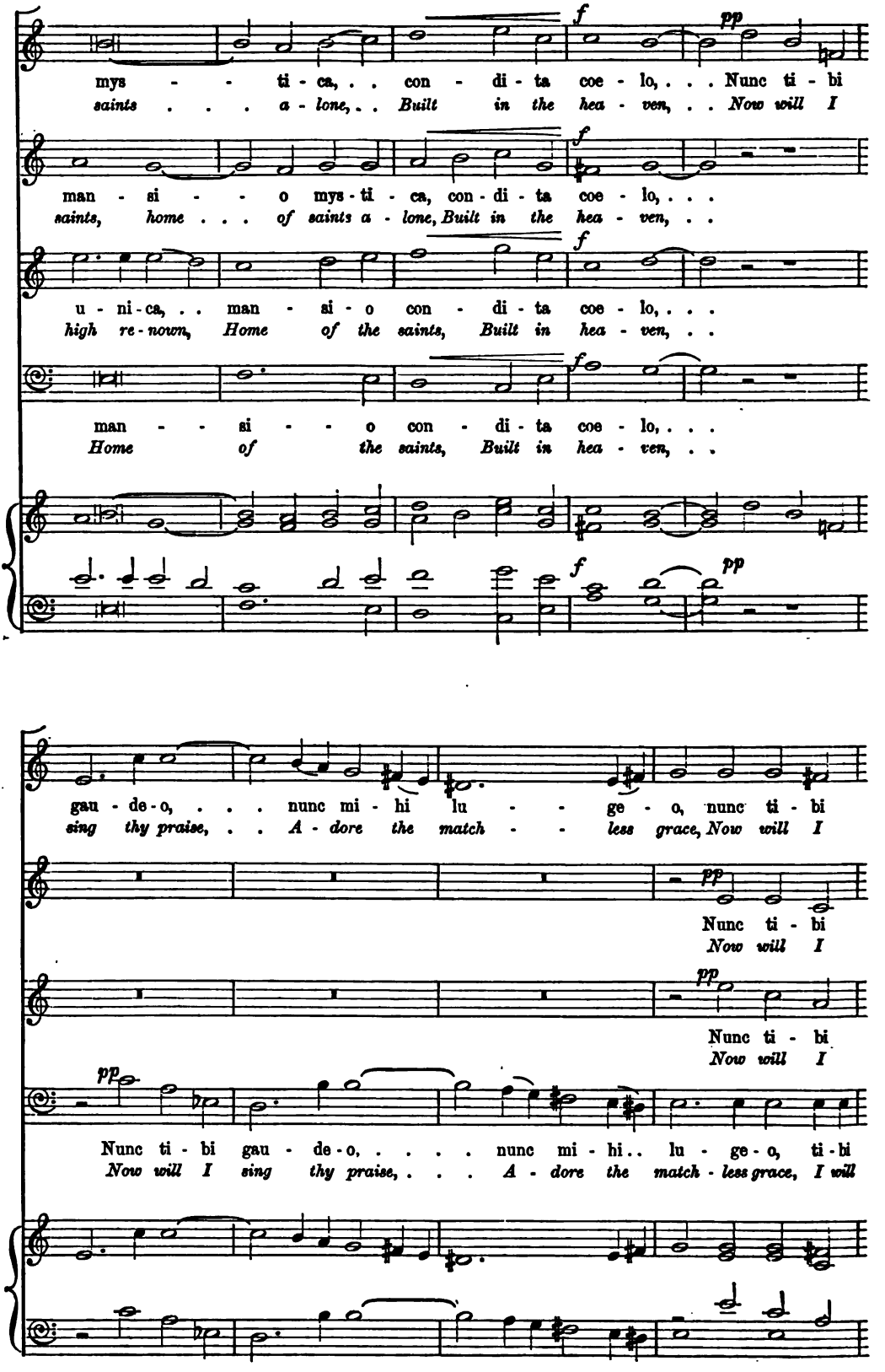

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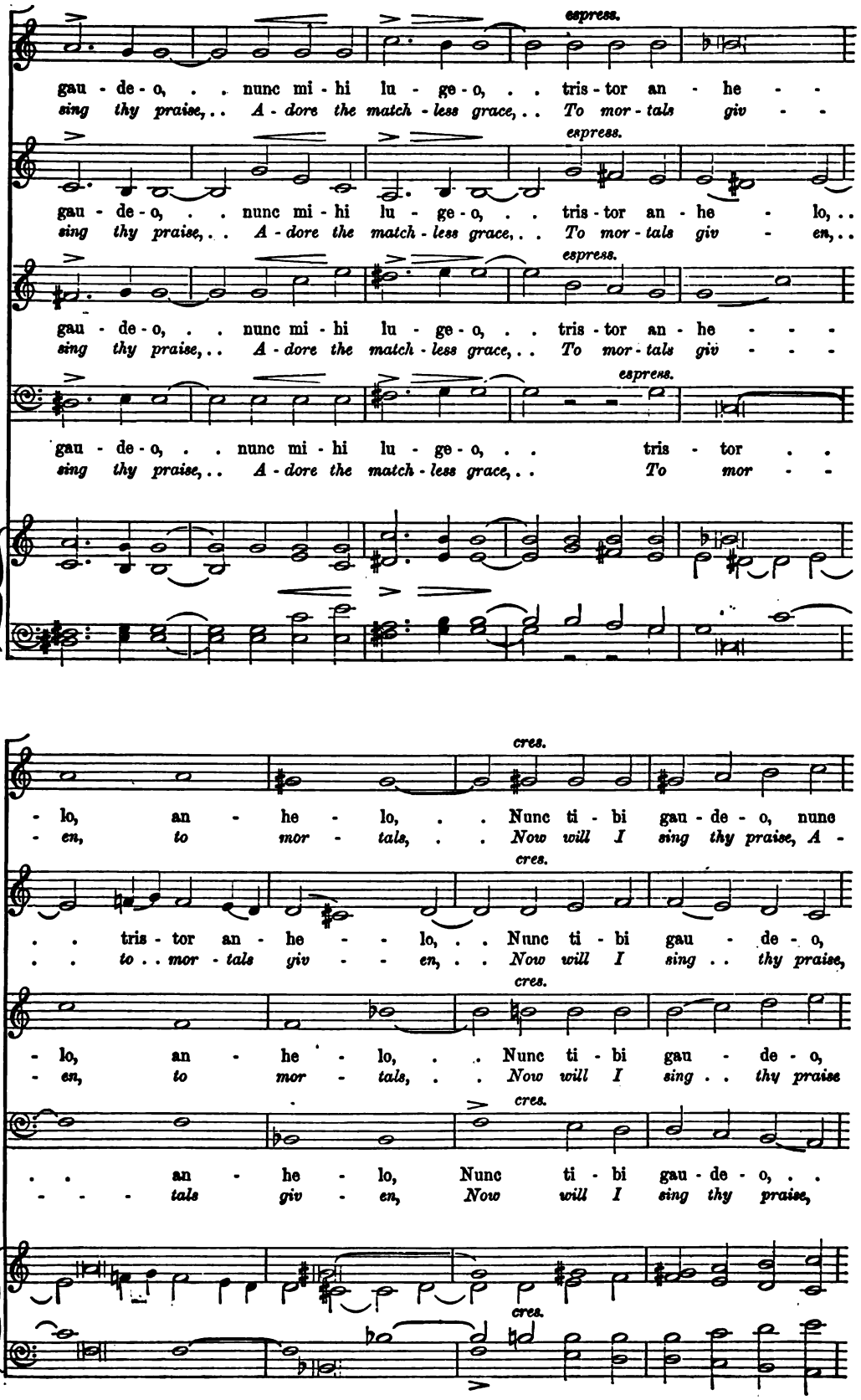

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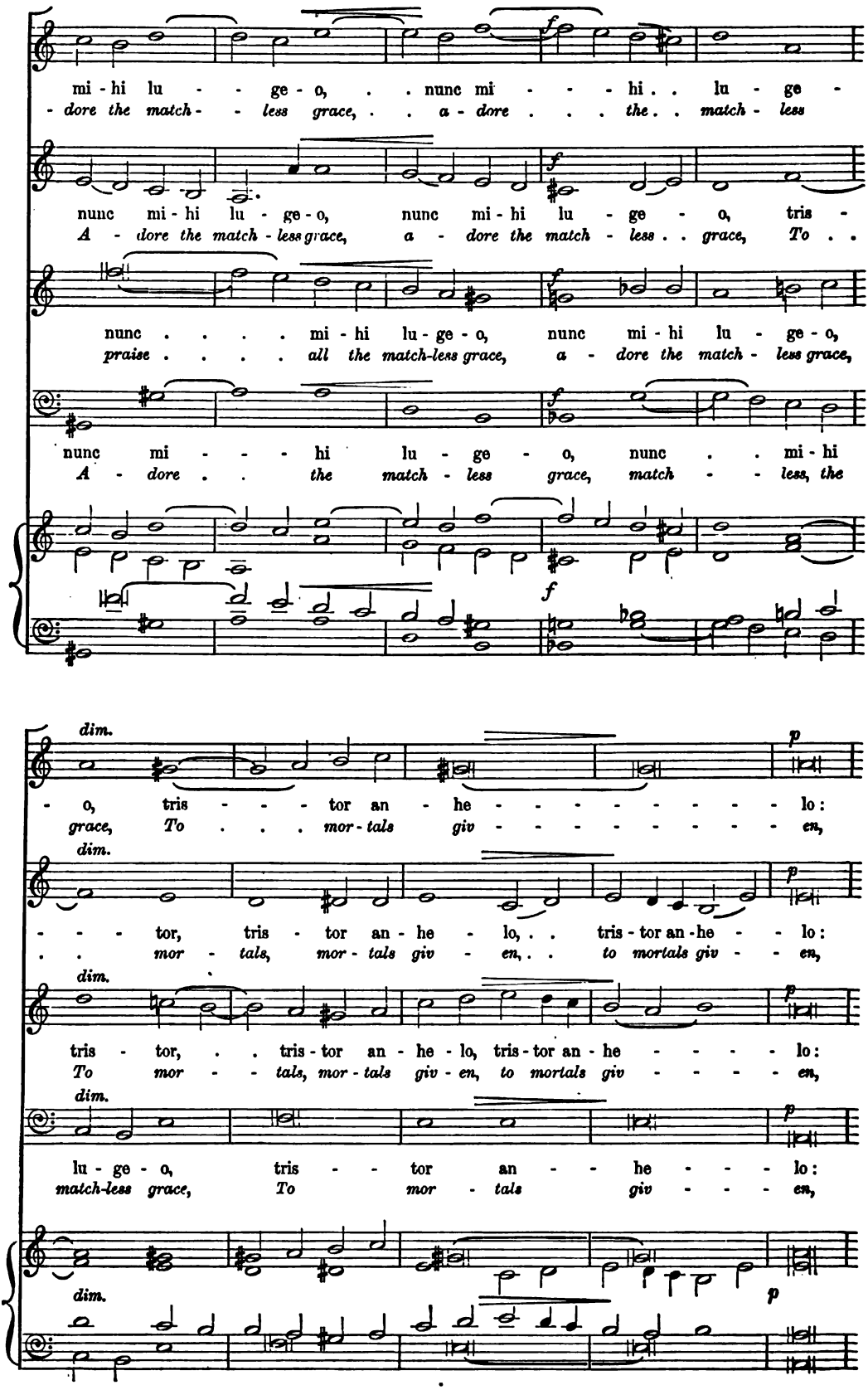

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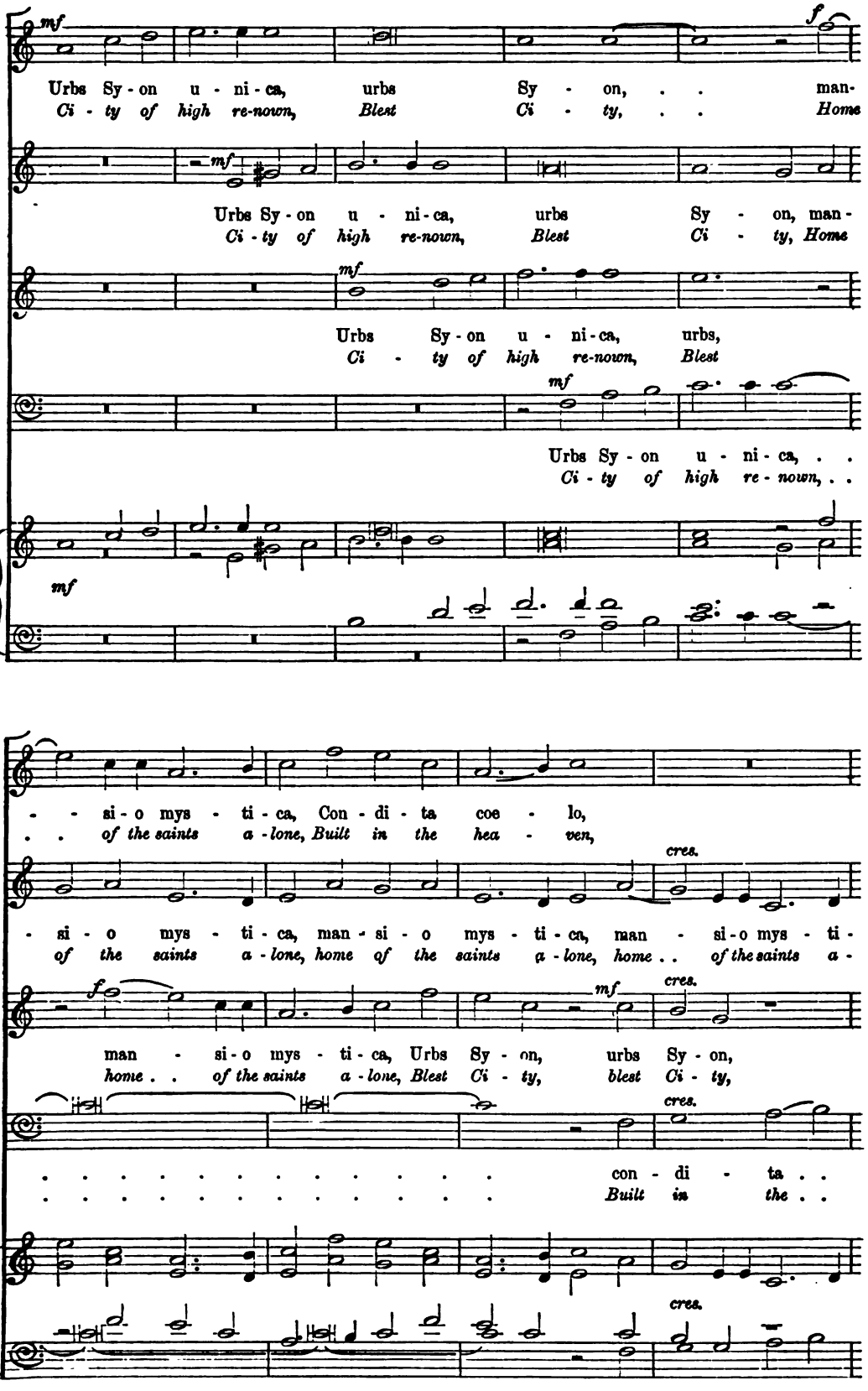

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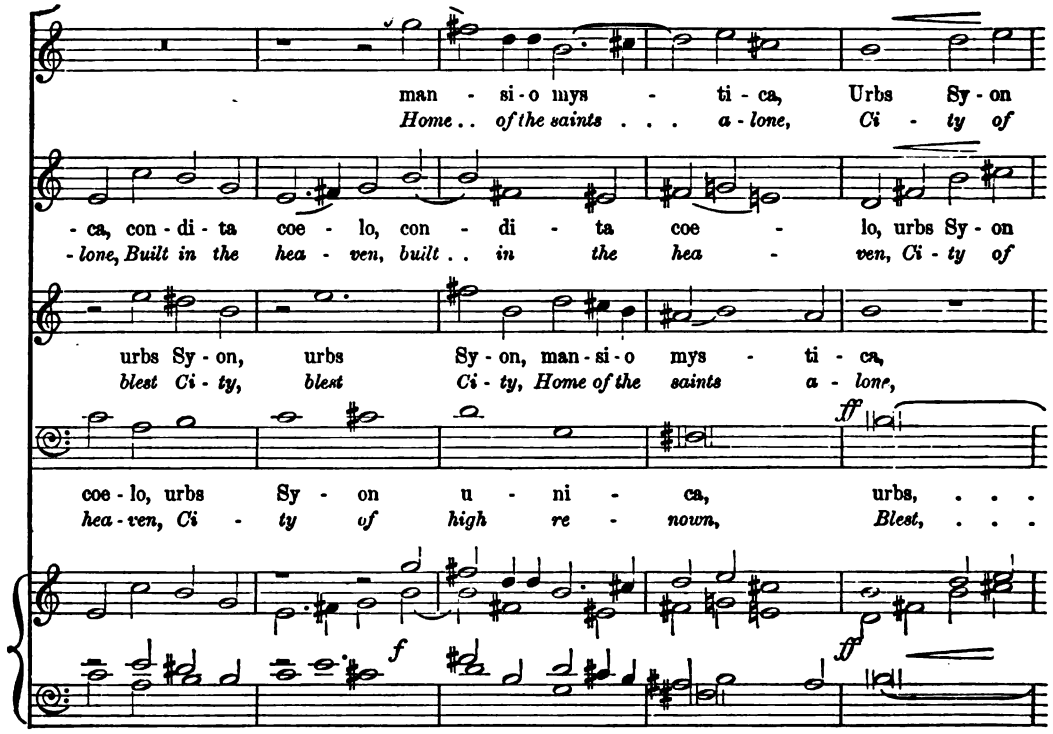

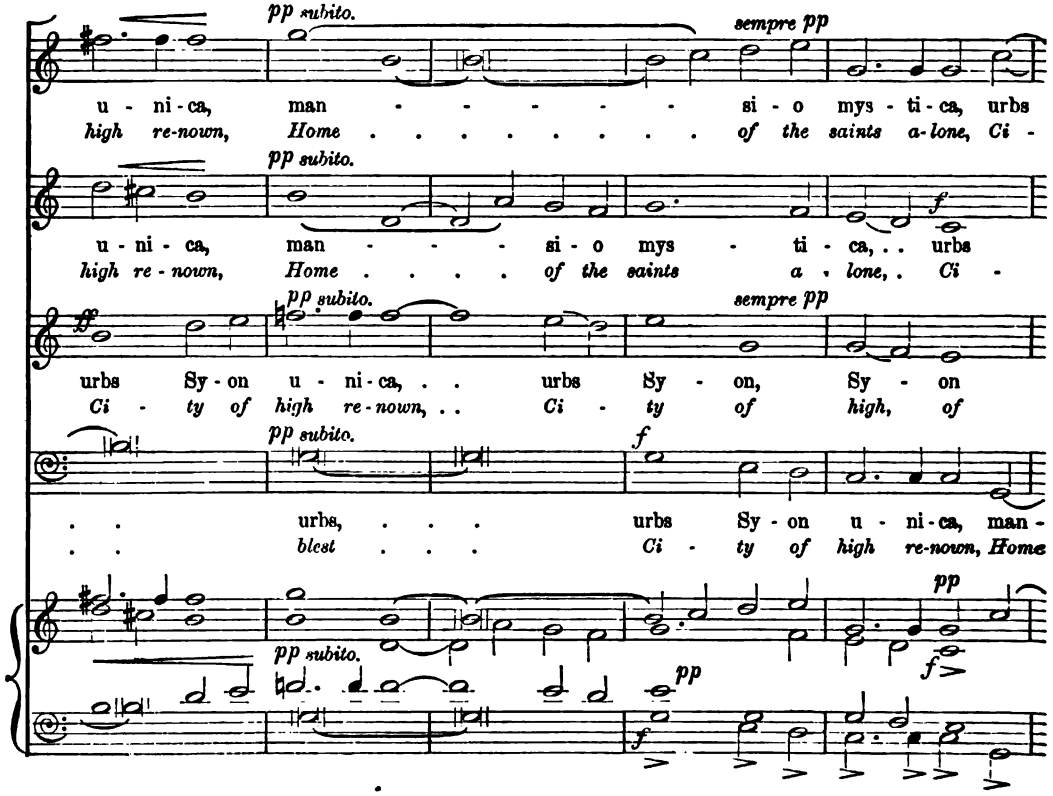

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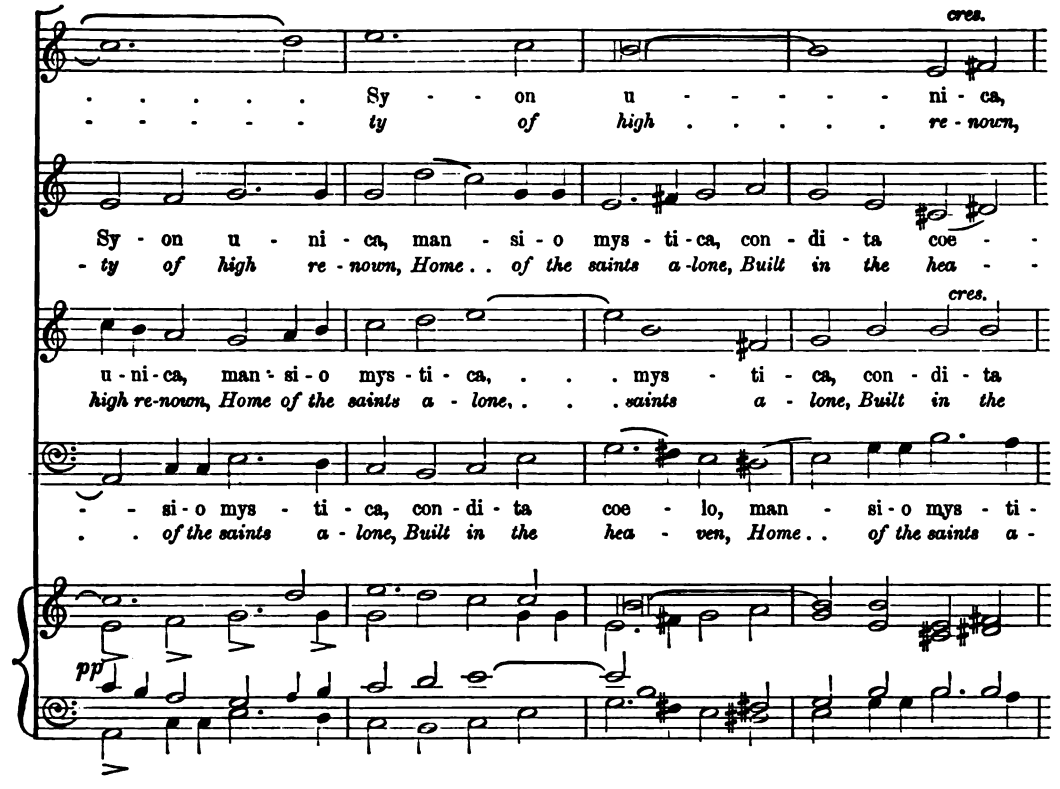

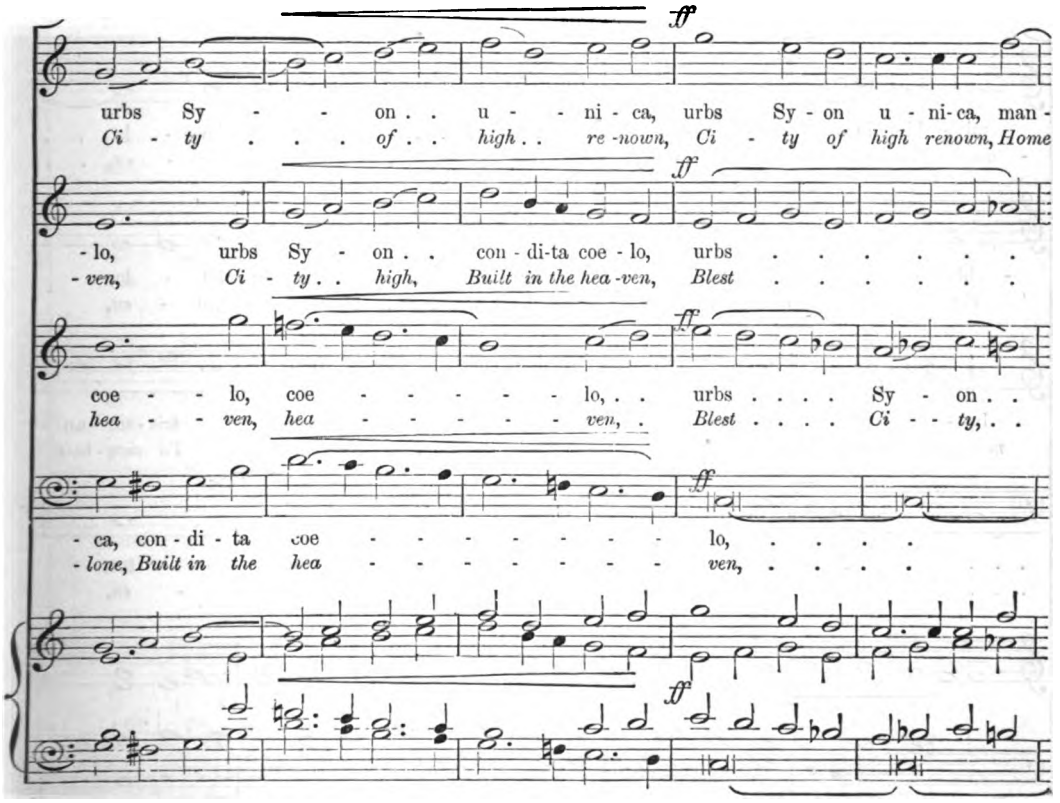

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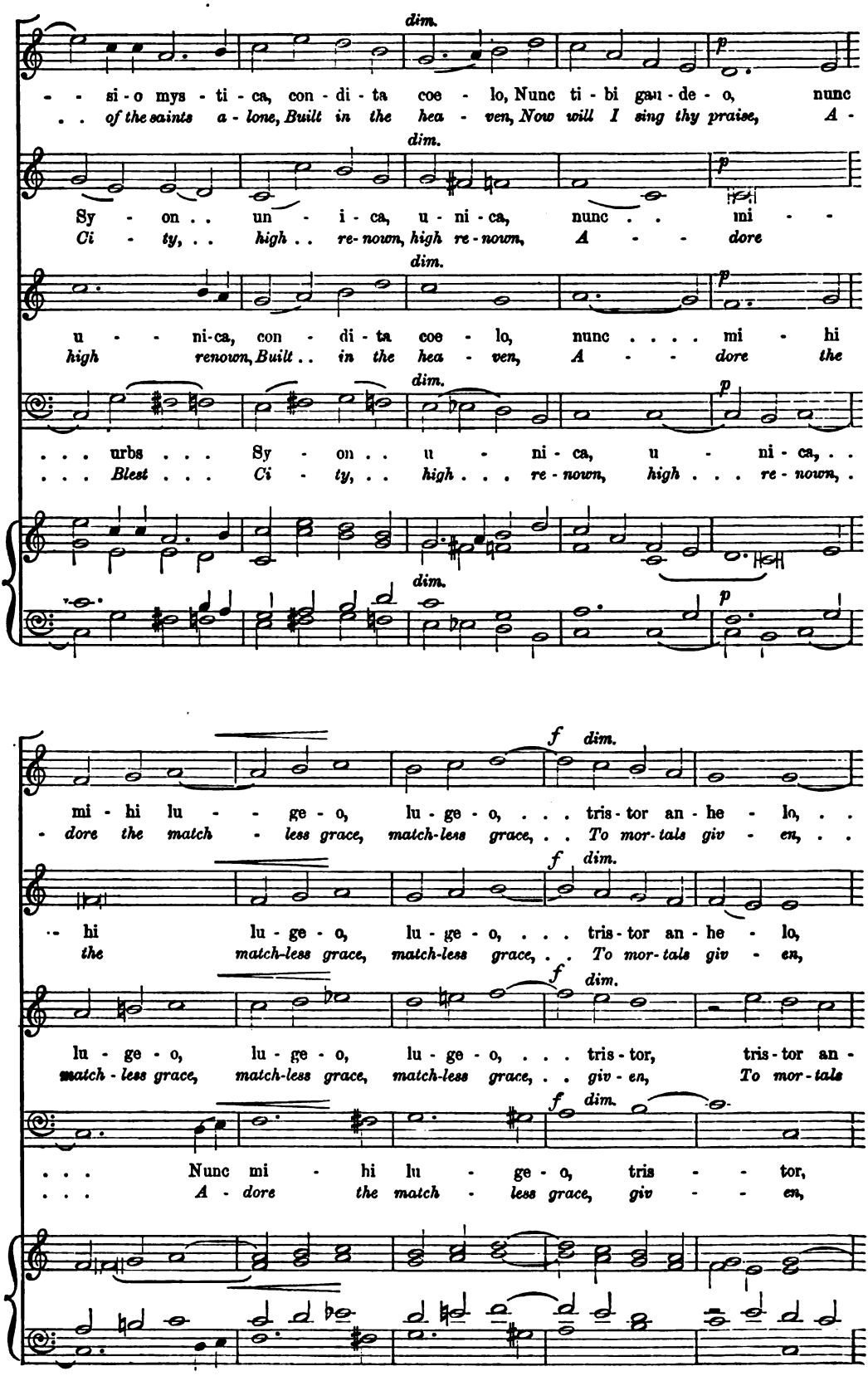

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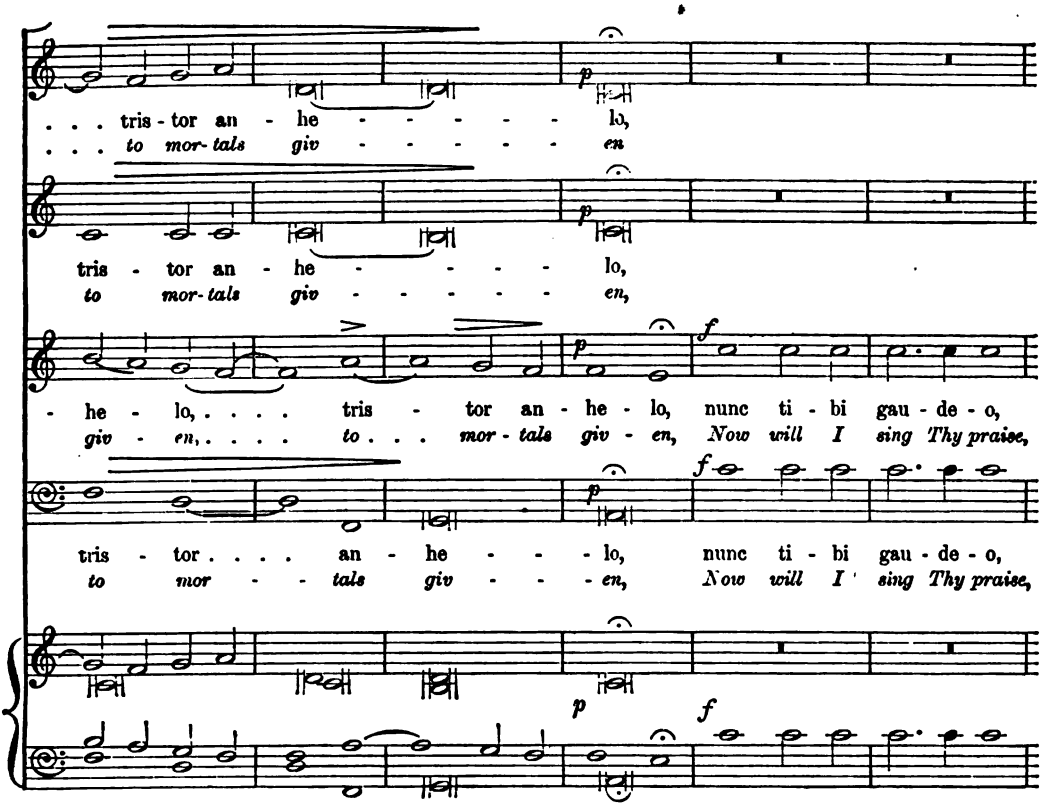

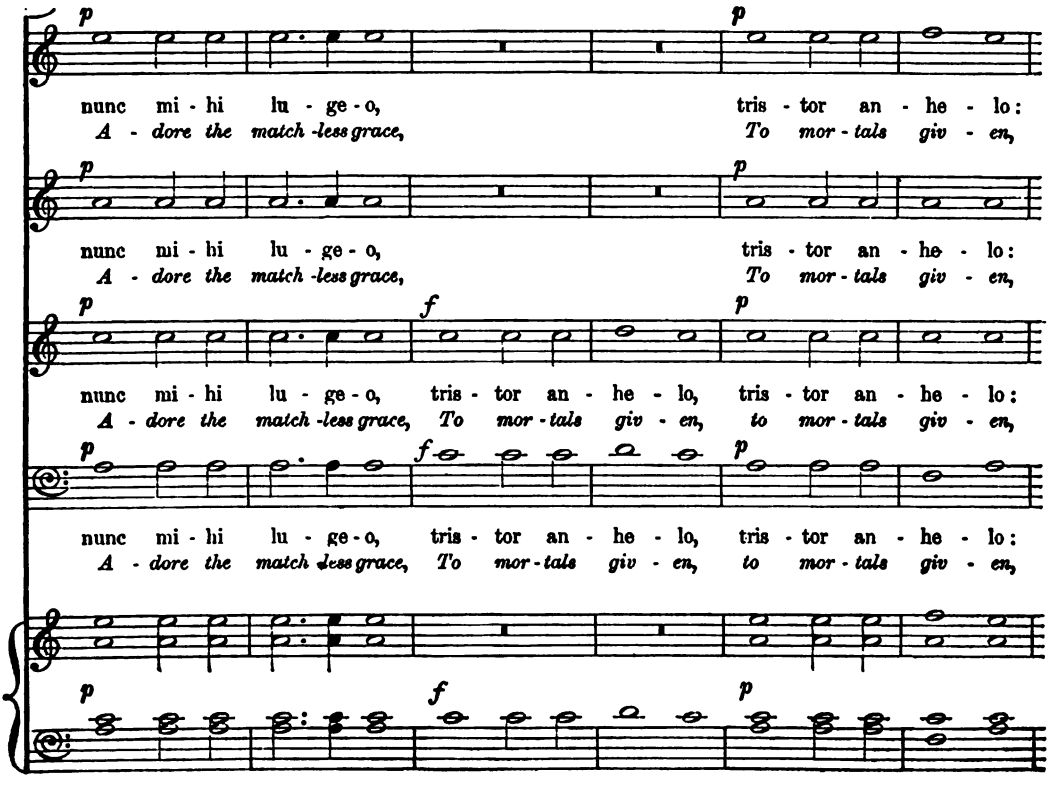

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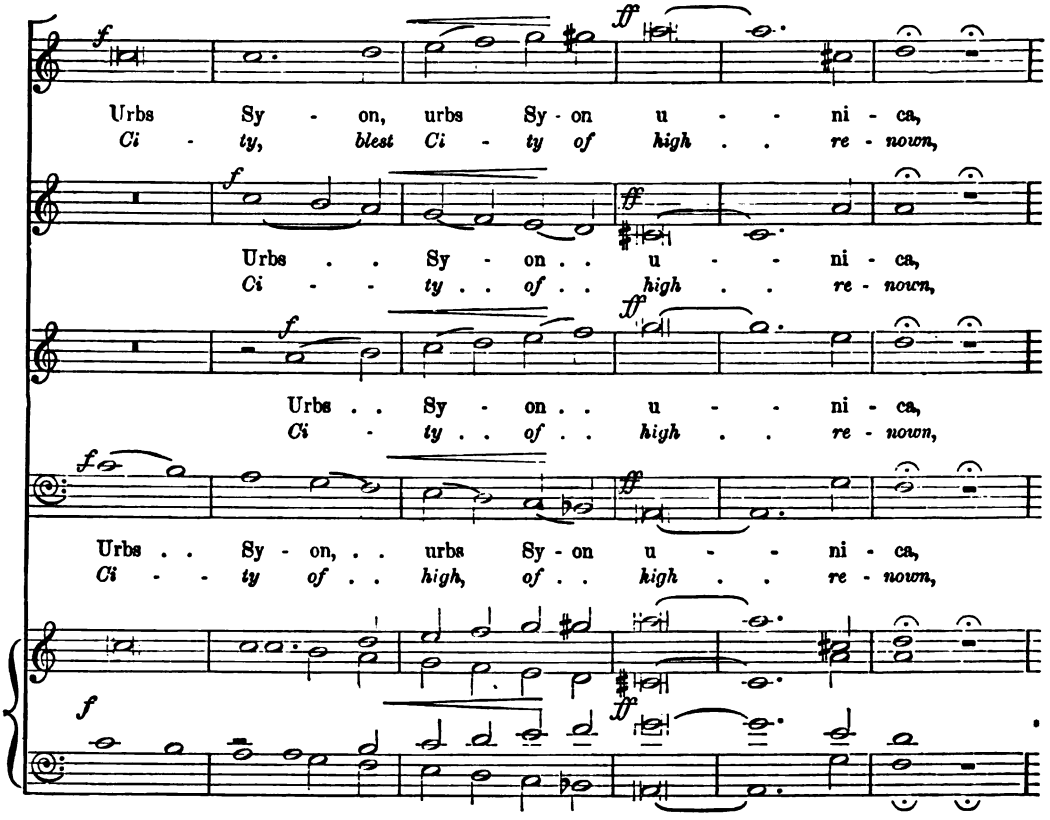

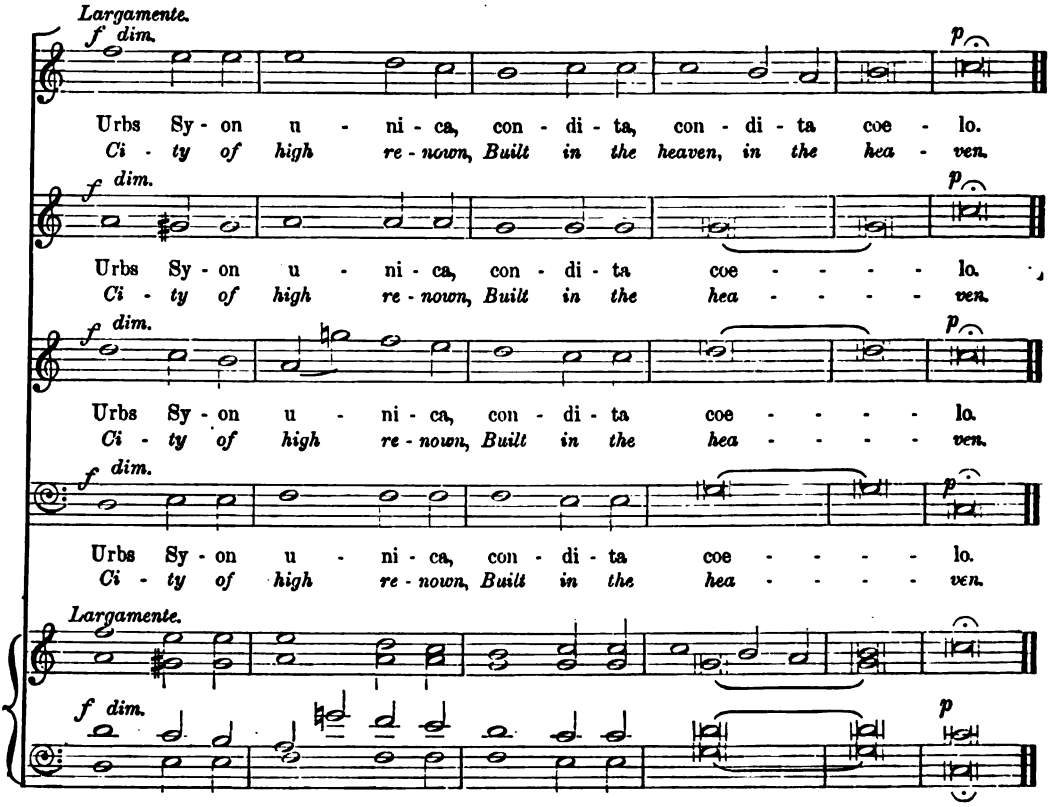

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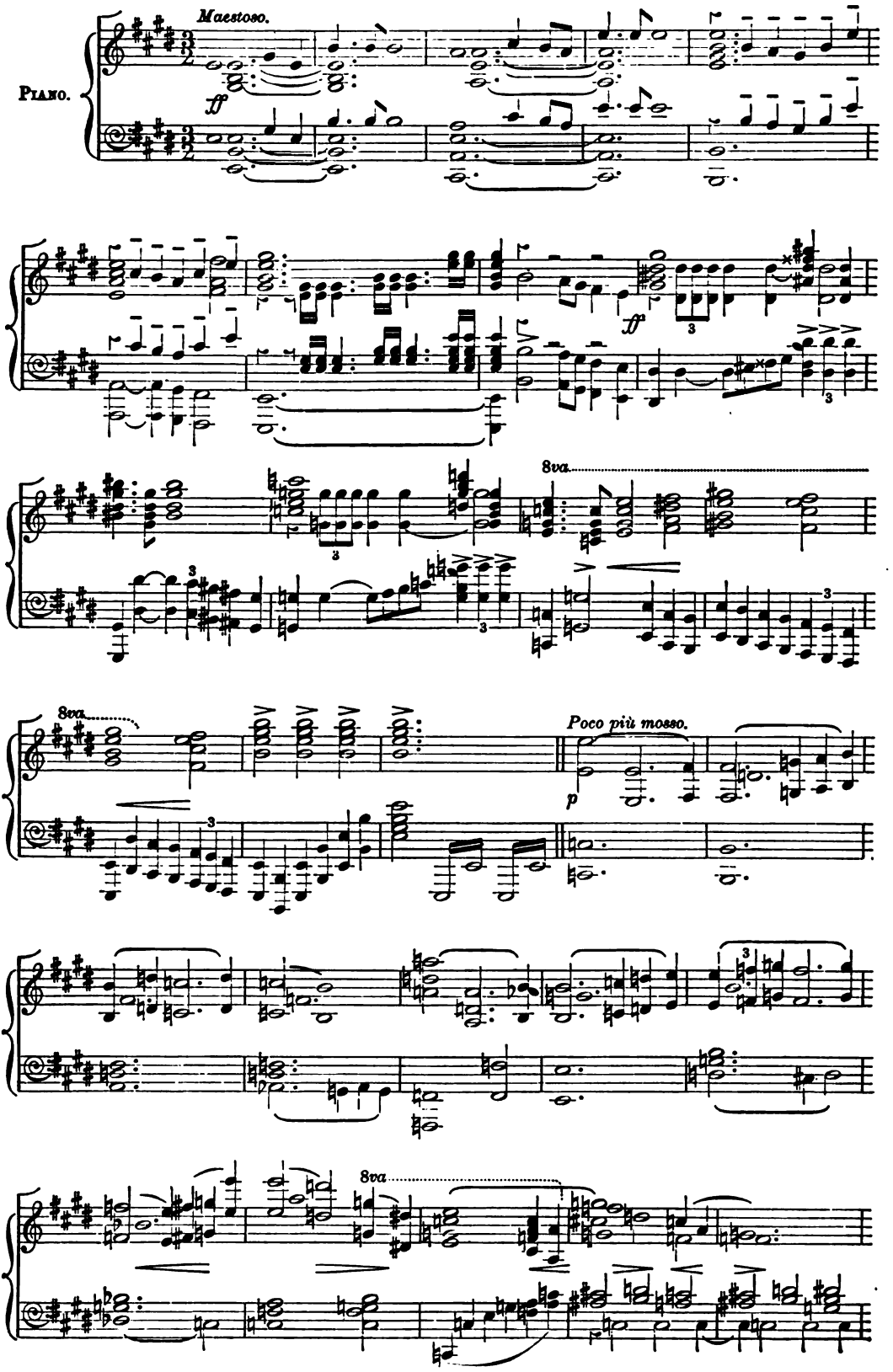
No. 11. QUARTET AND CHORUS.—"URBS SYON INCLYTA."



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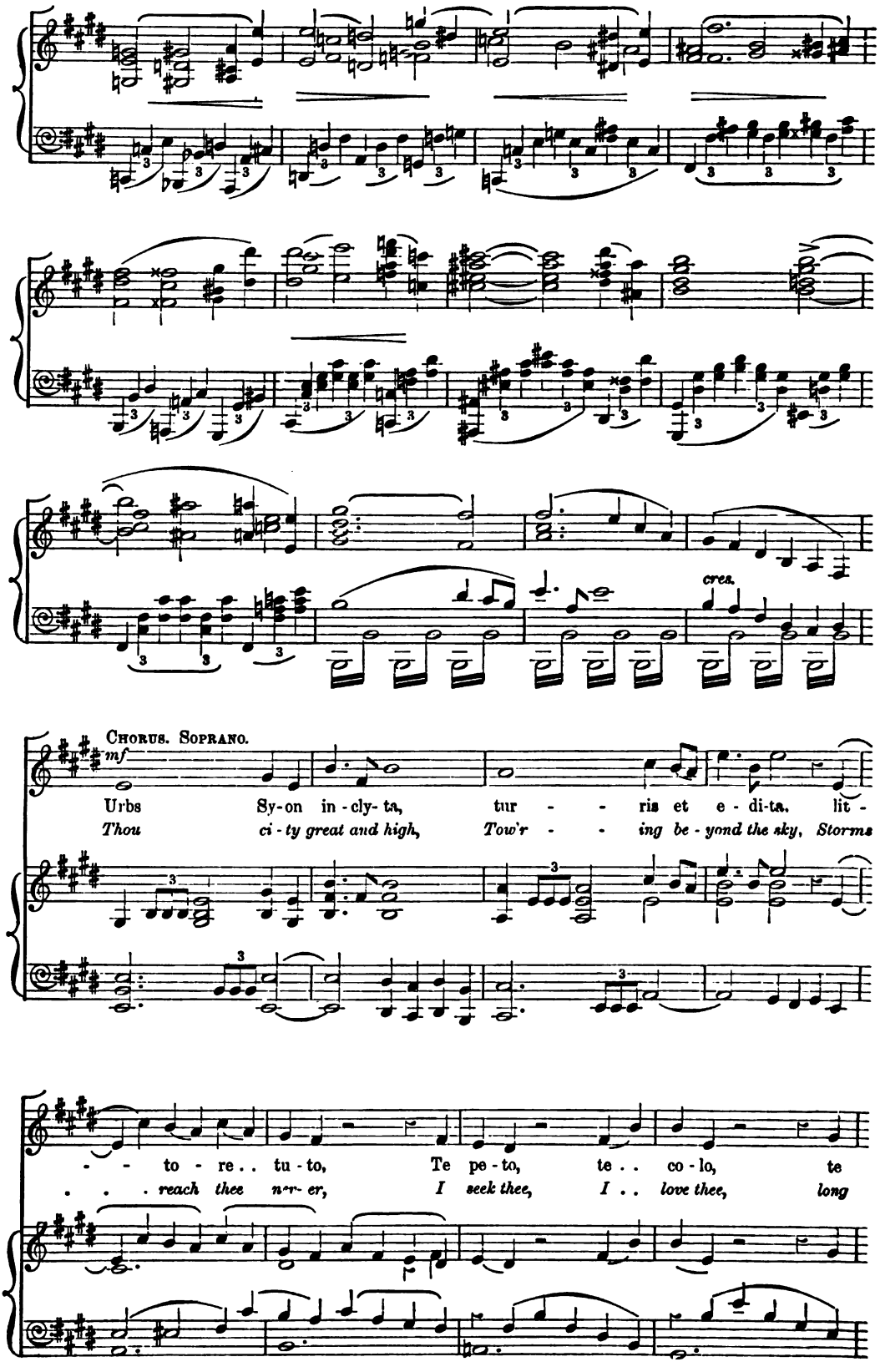

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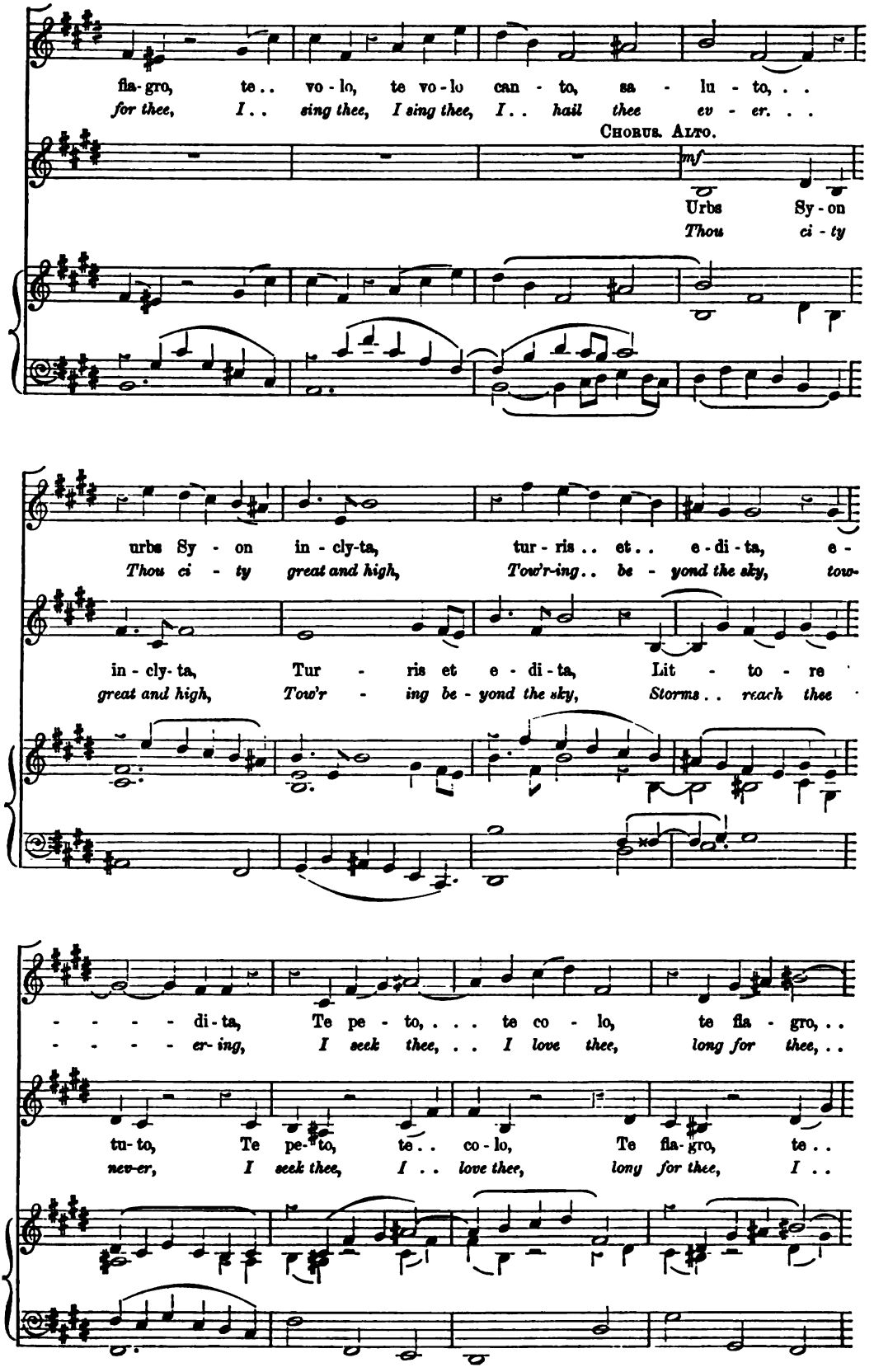

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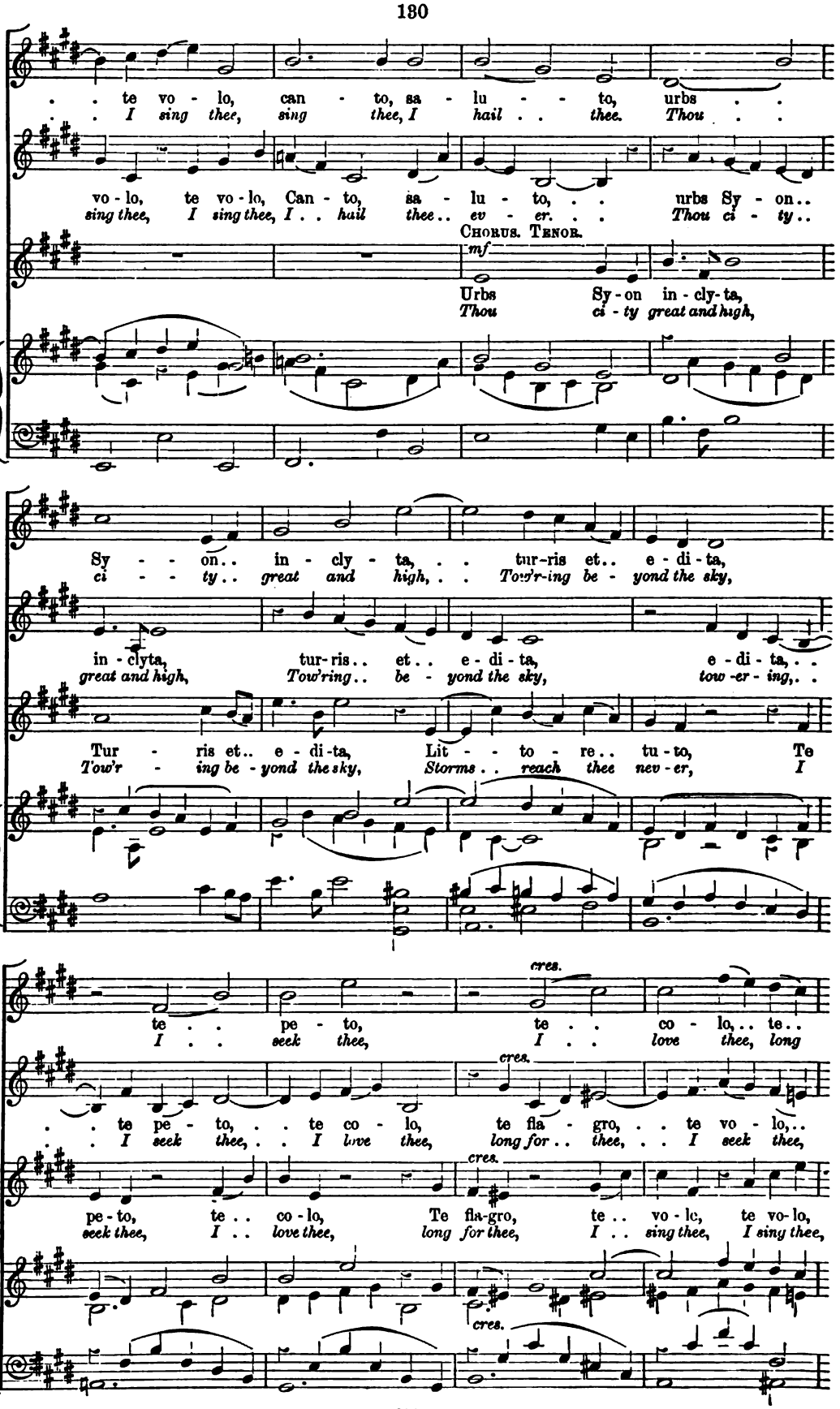

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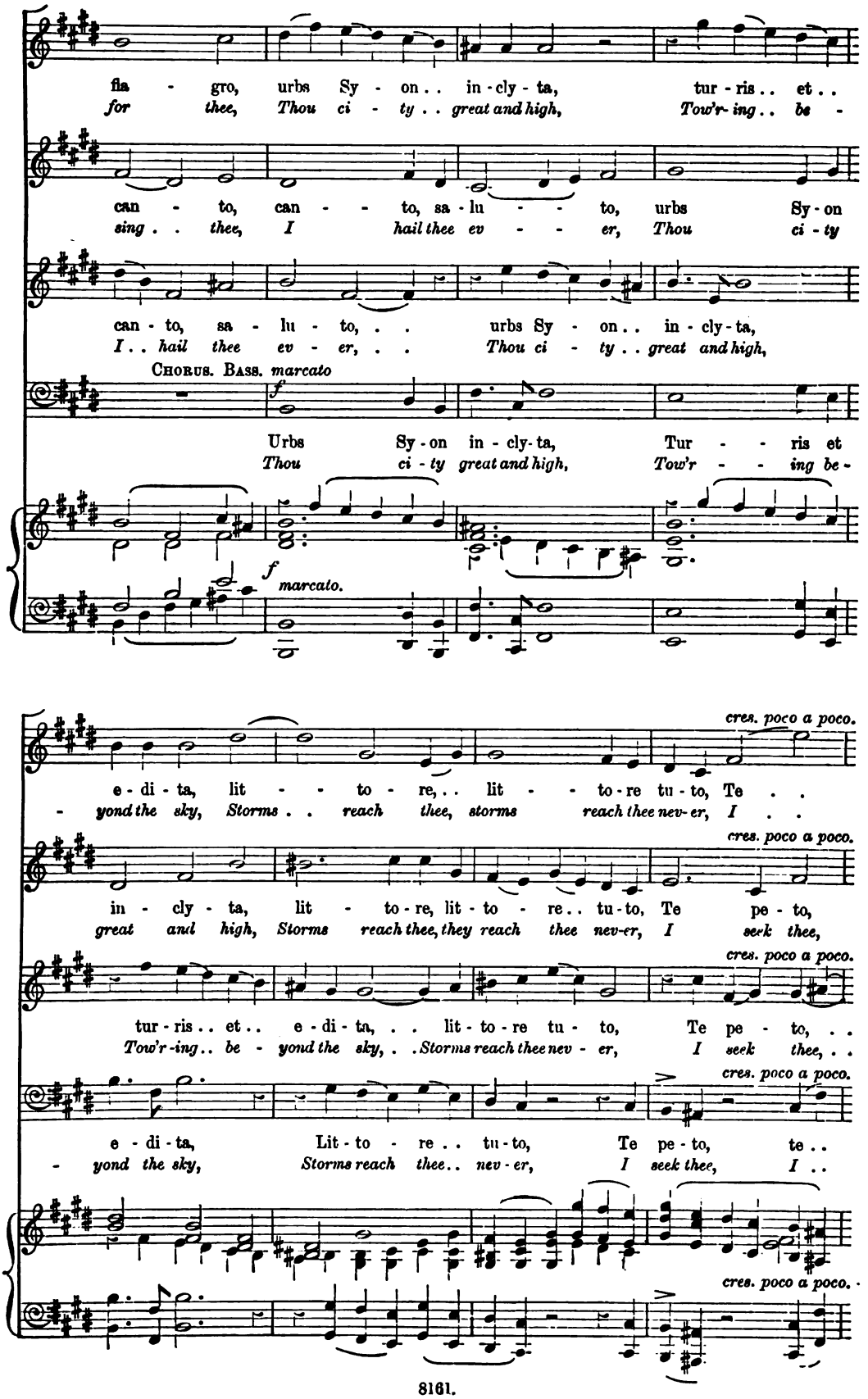

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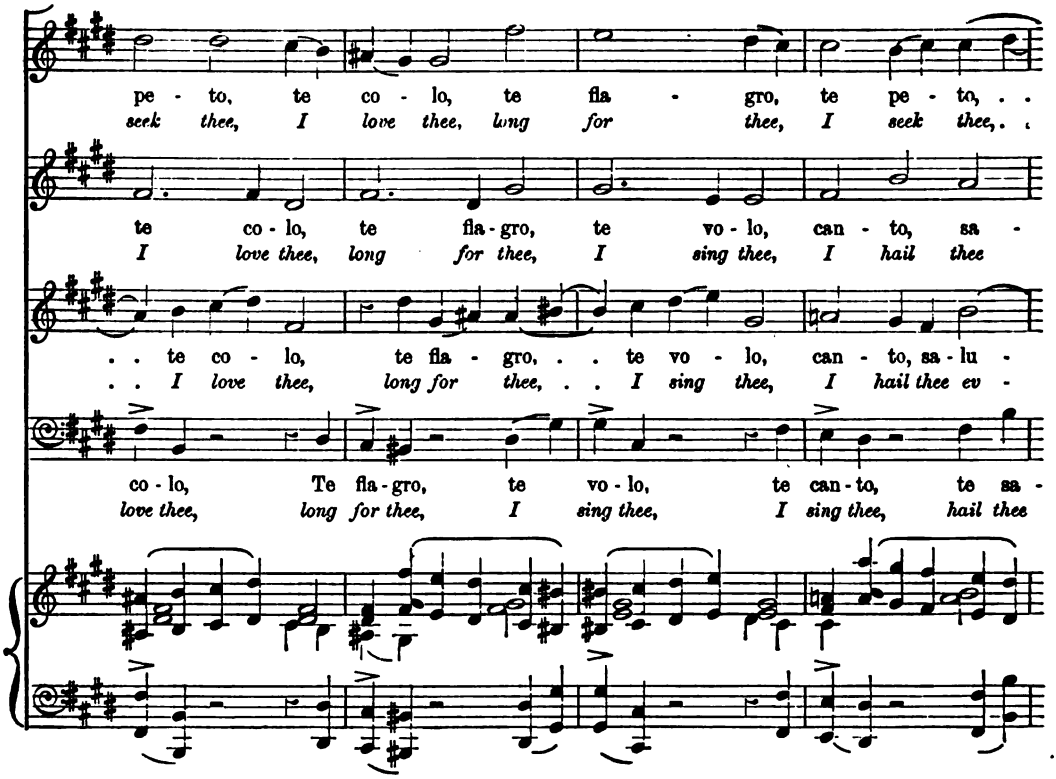

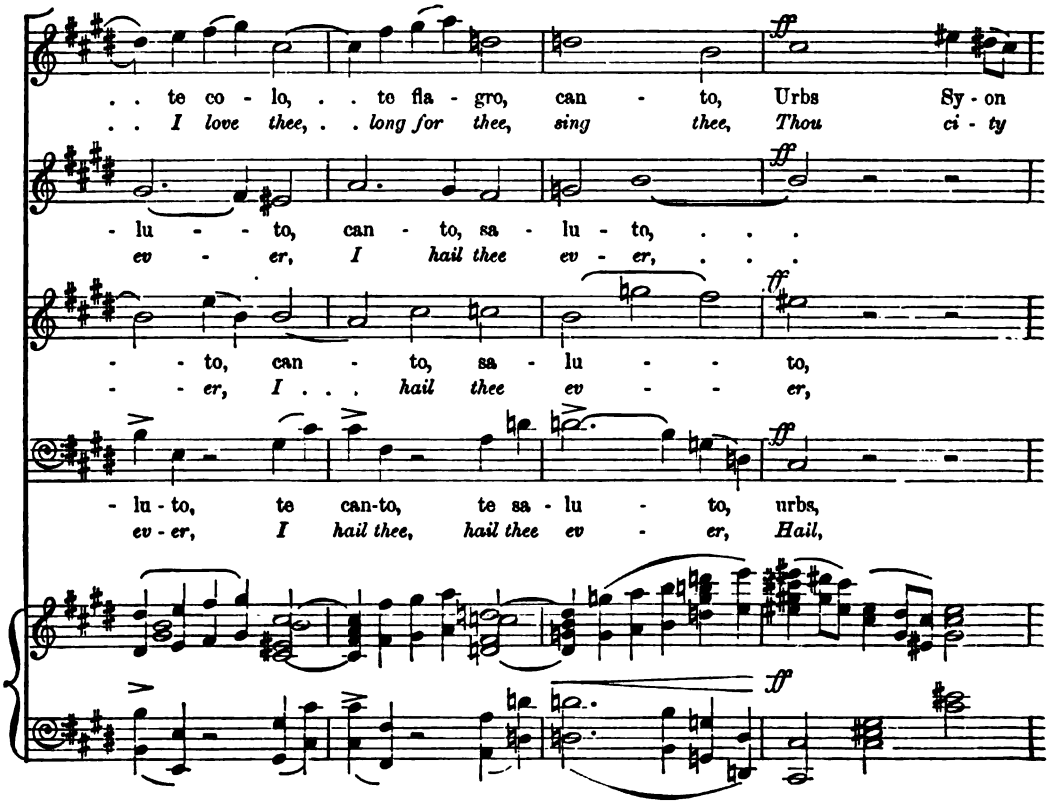

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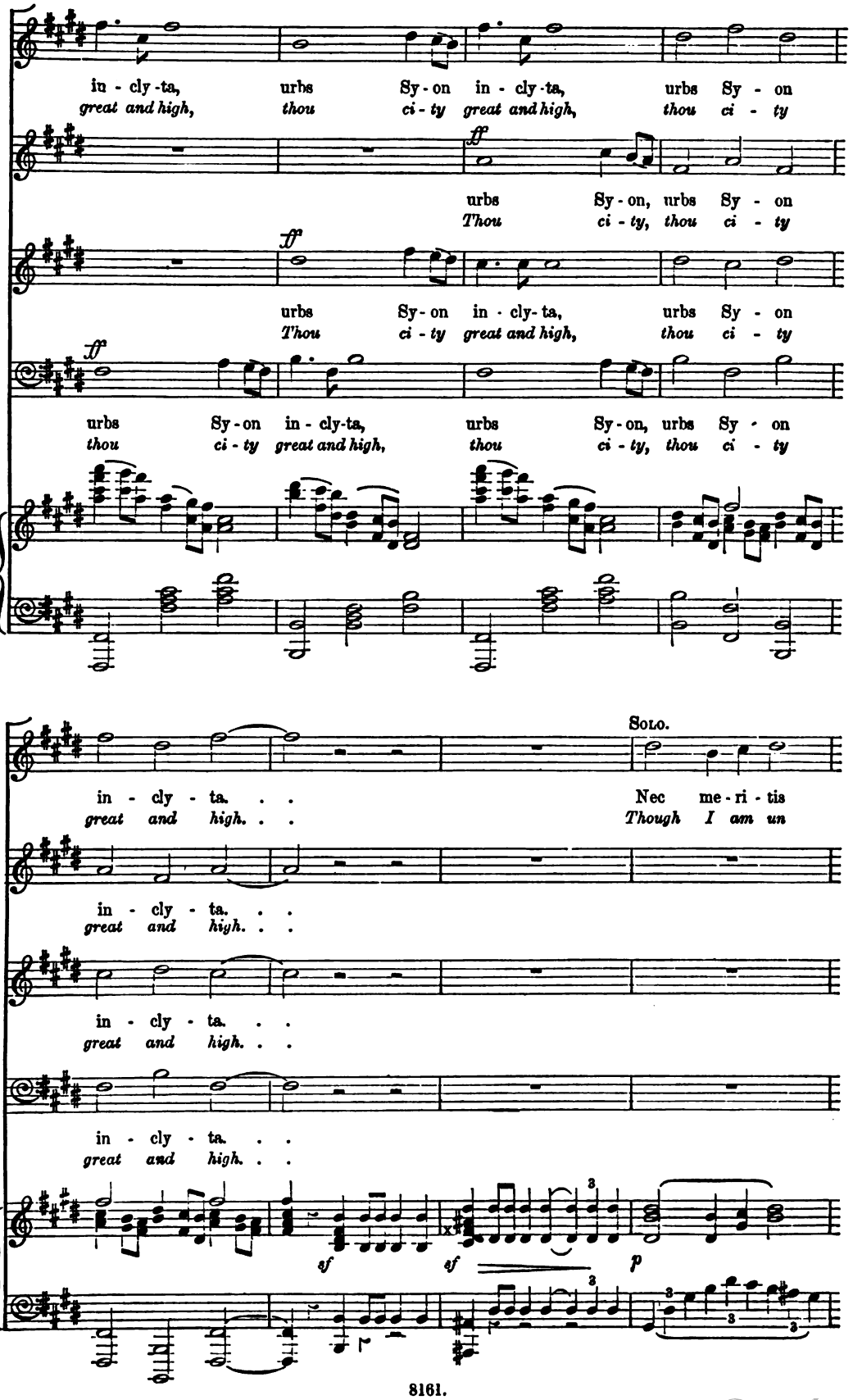

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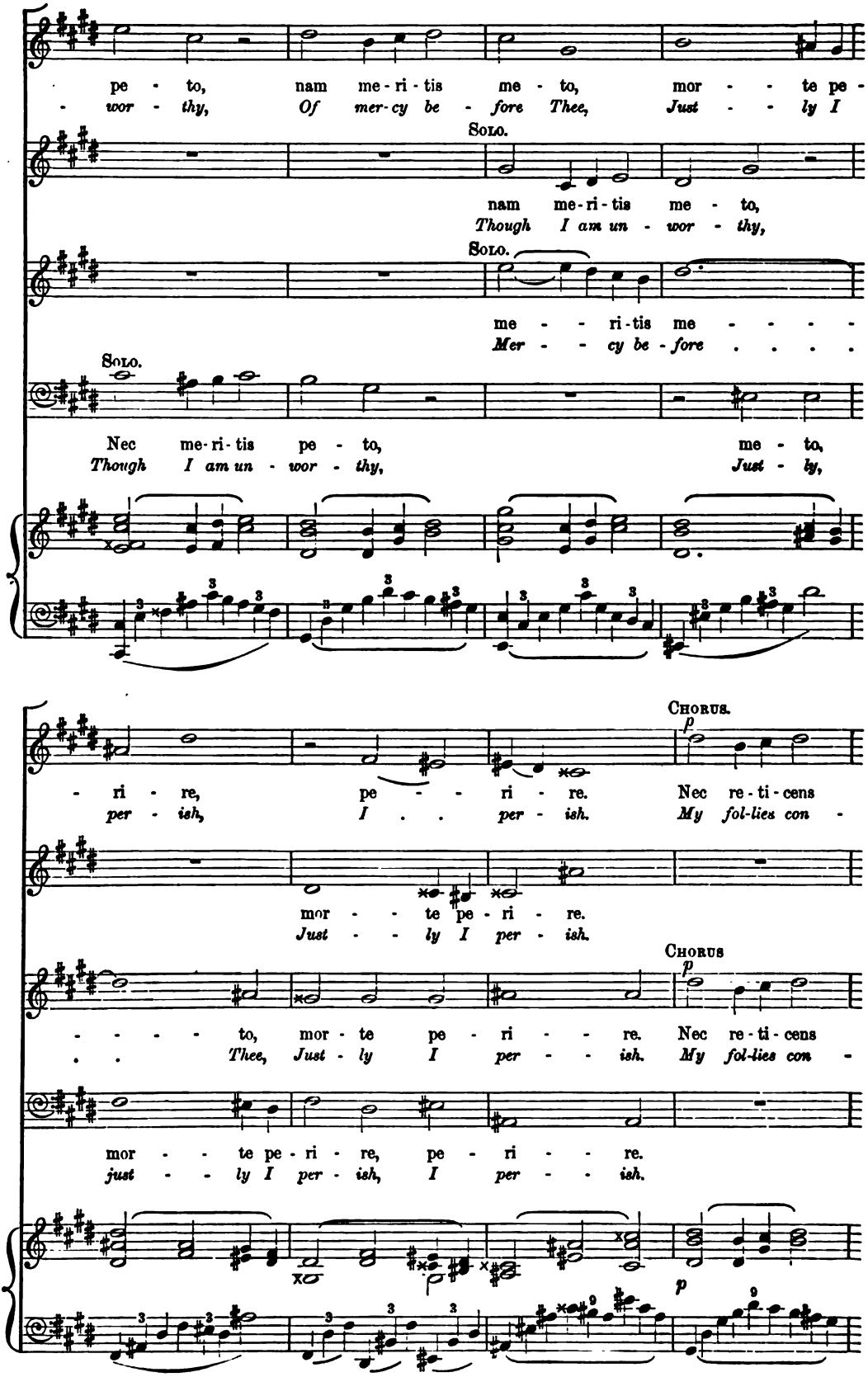

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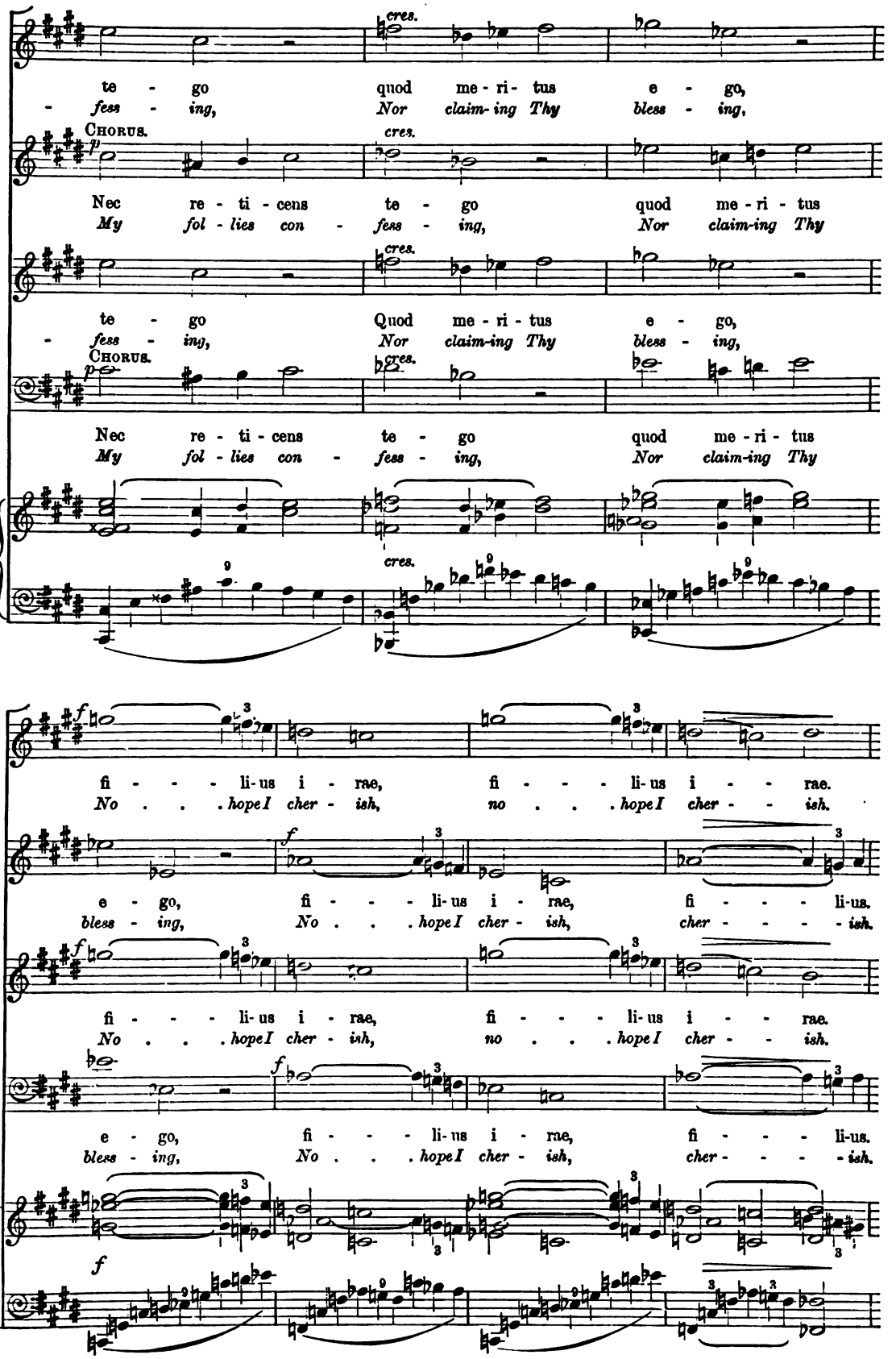

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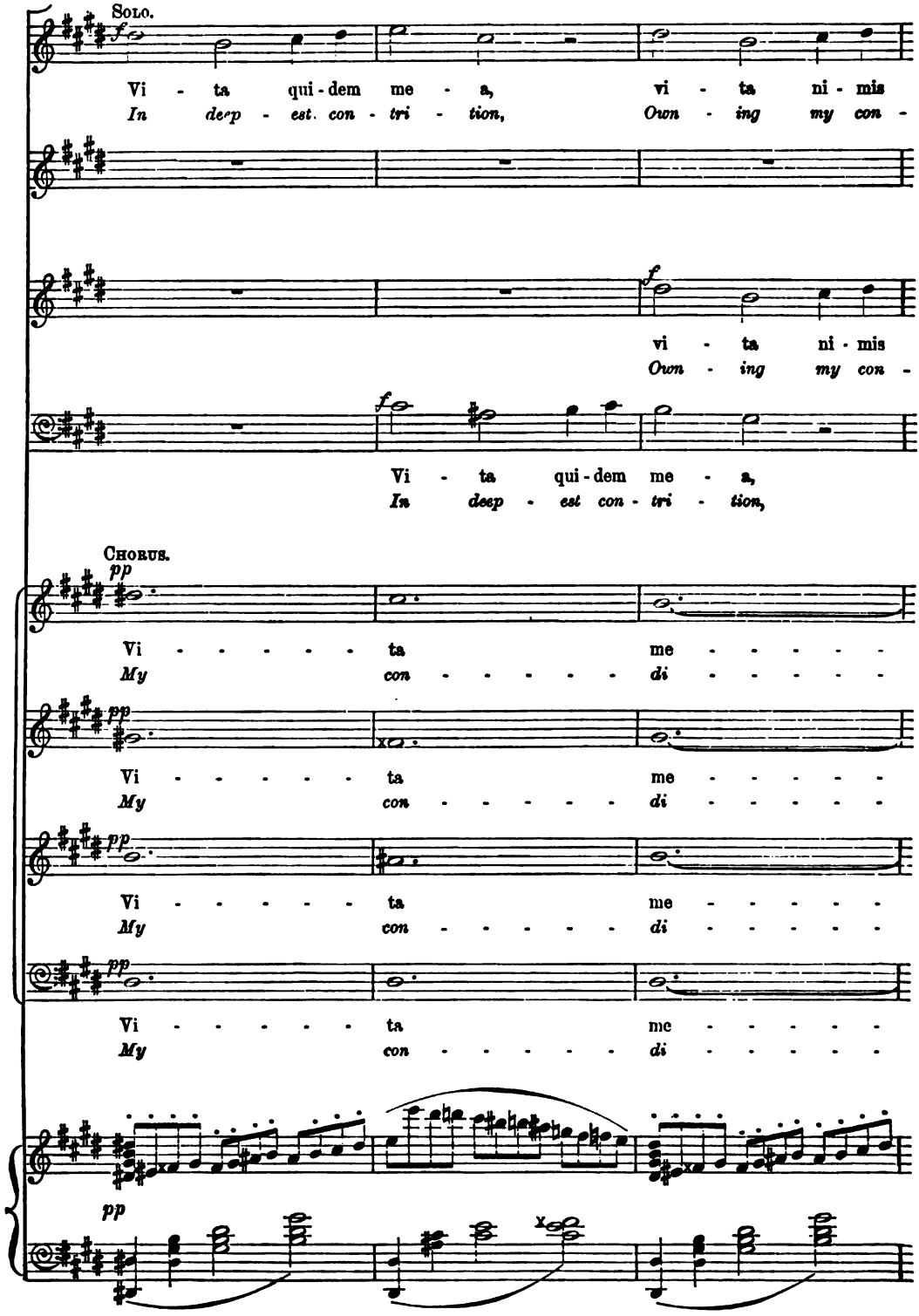

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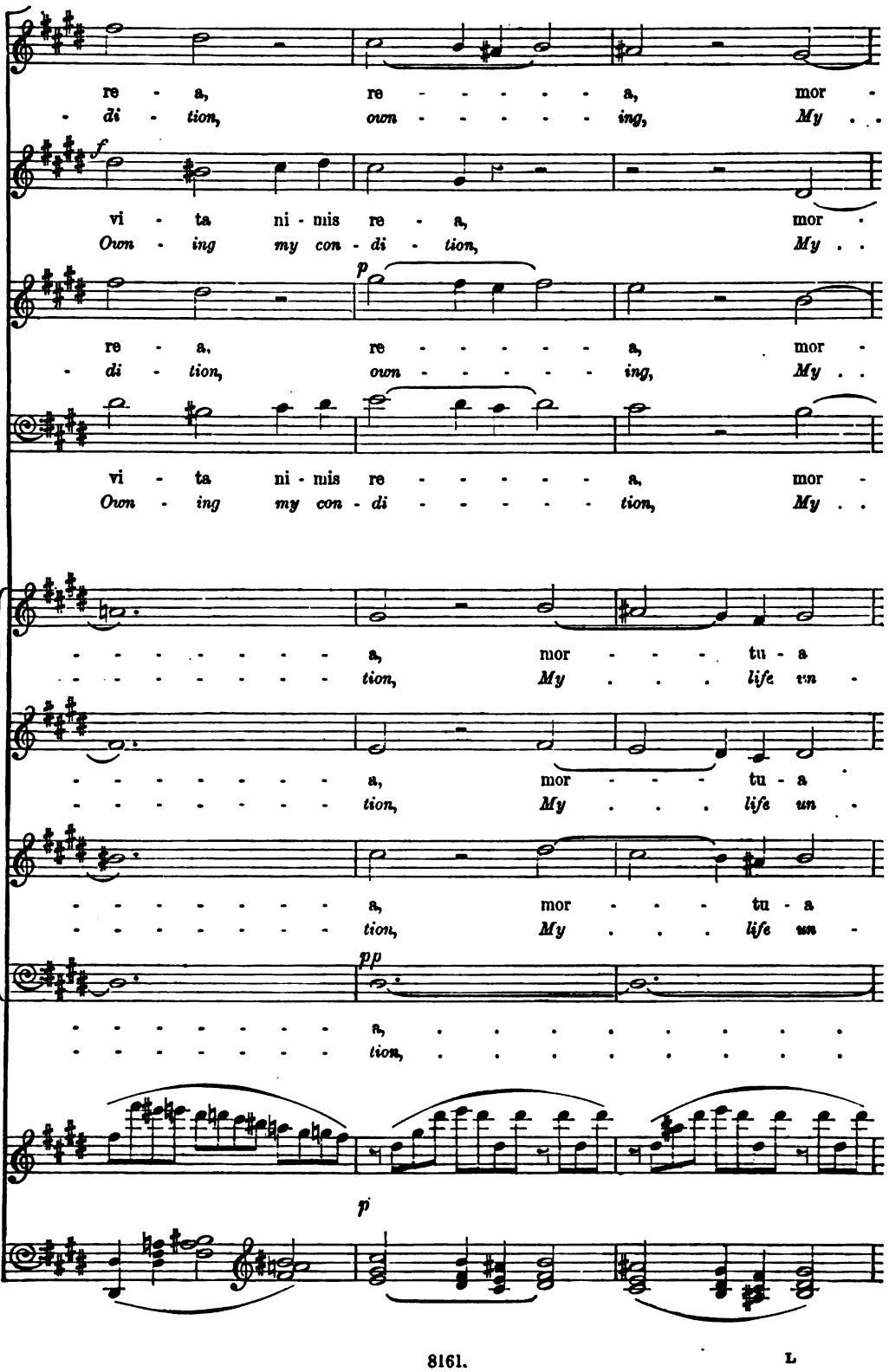

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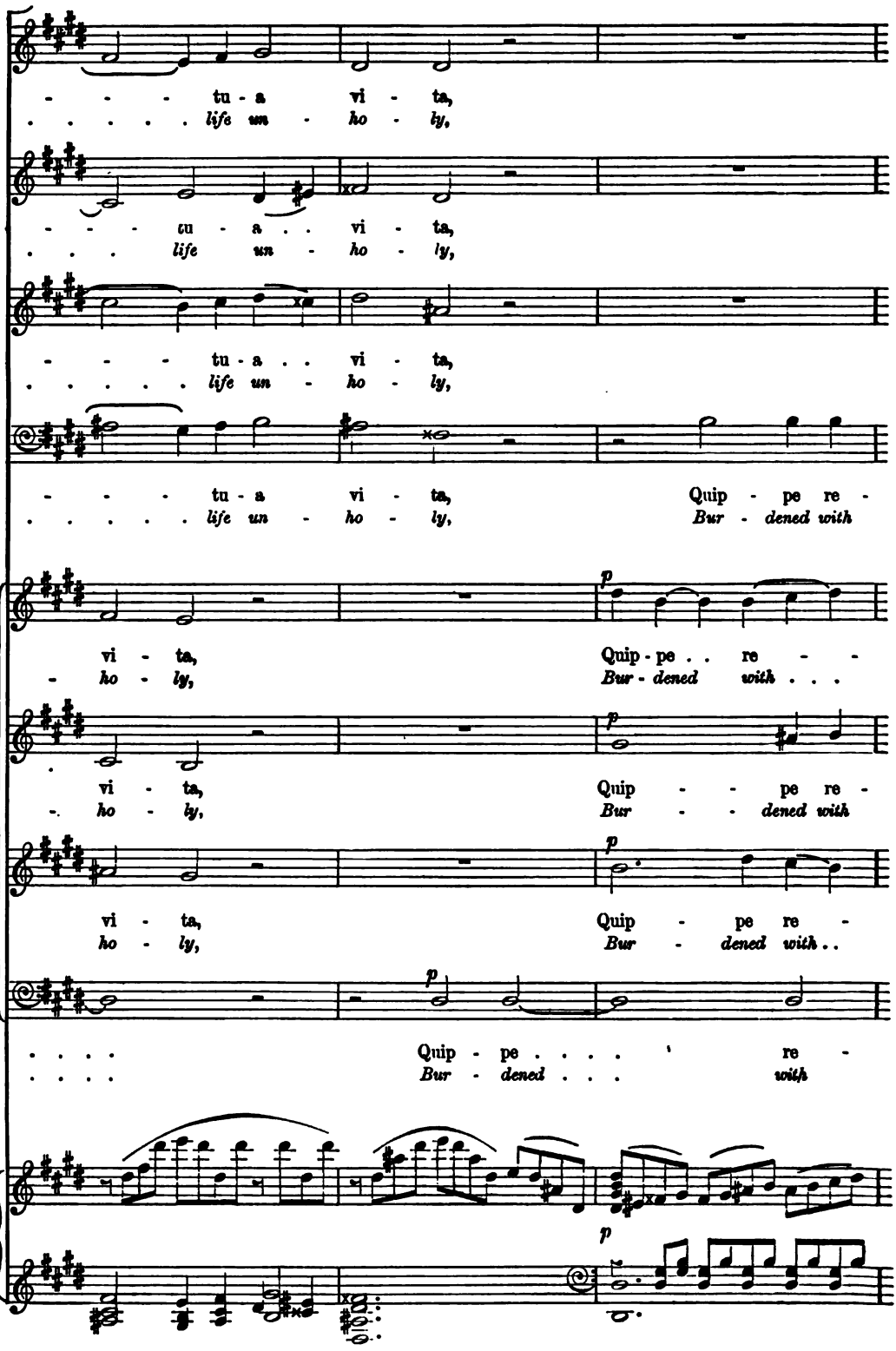

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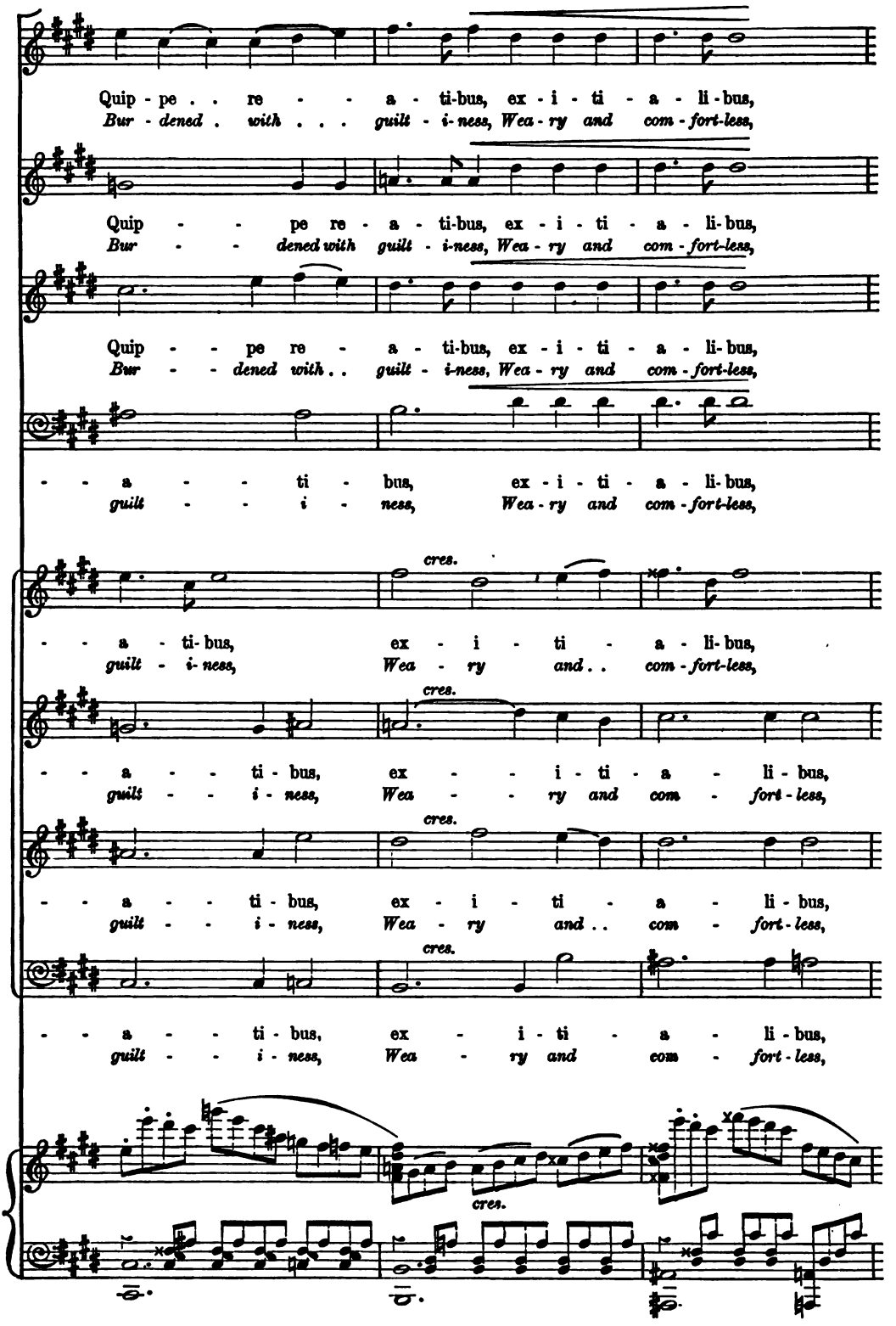

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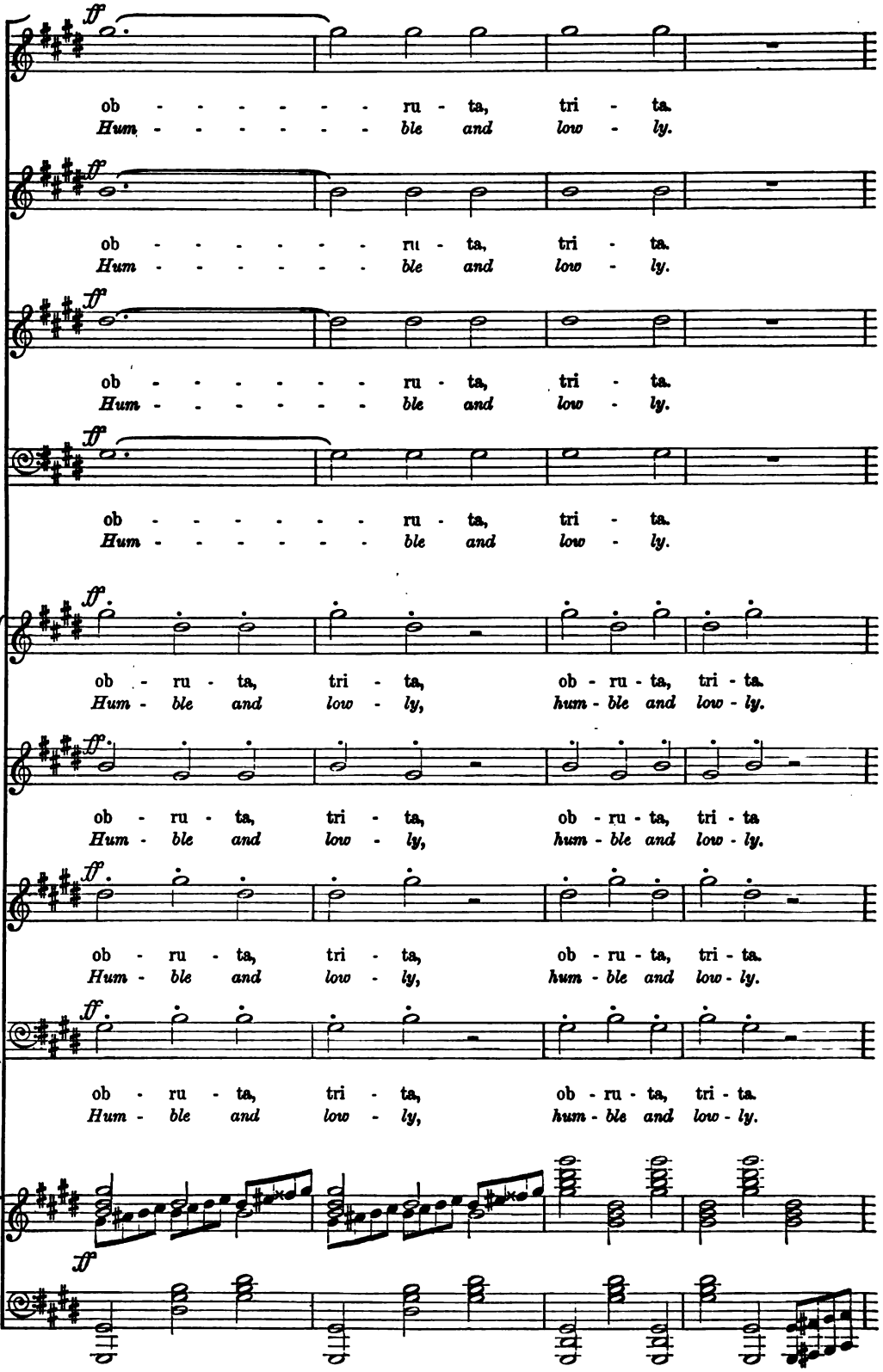

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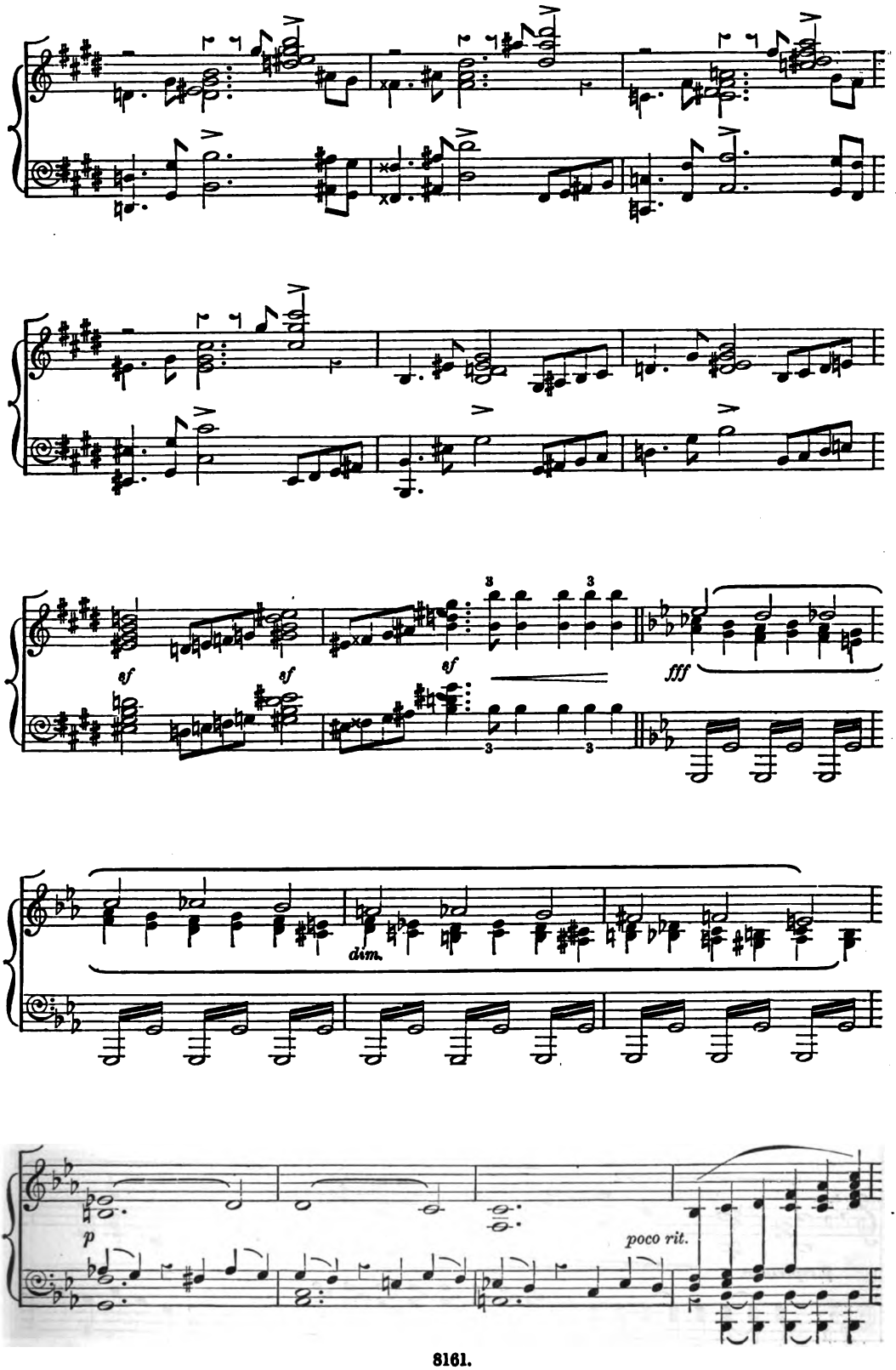

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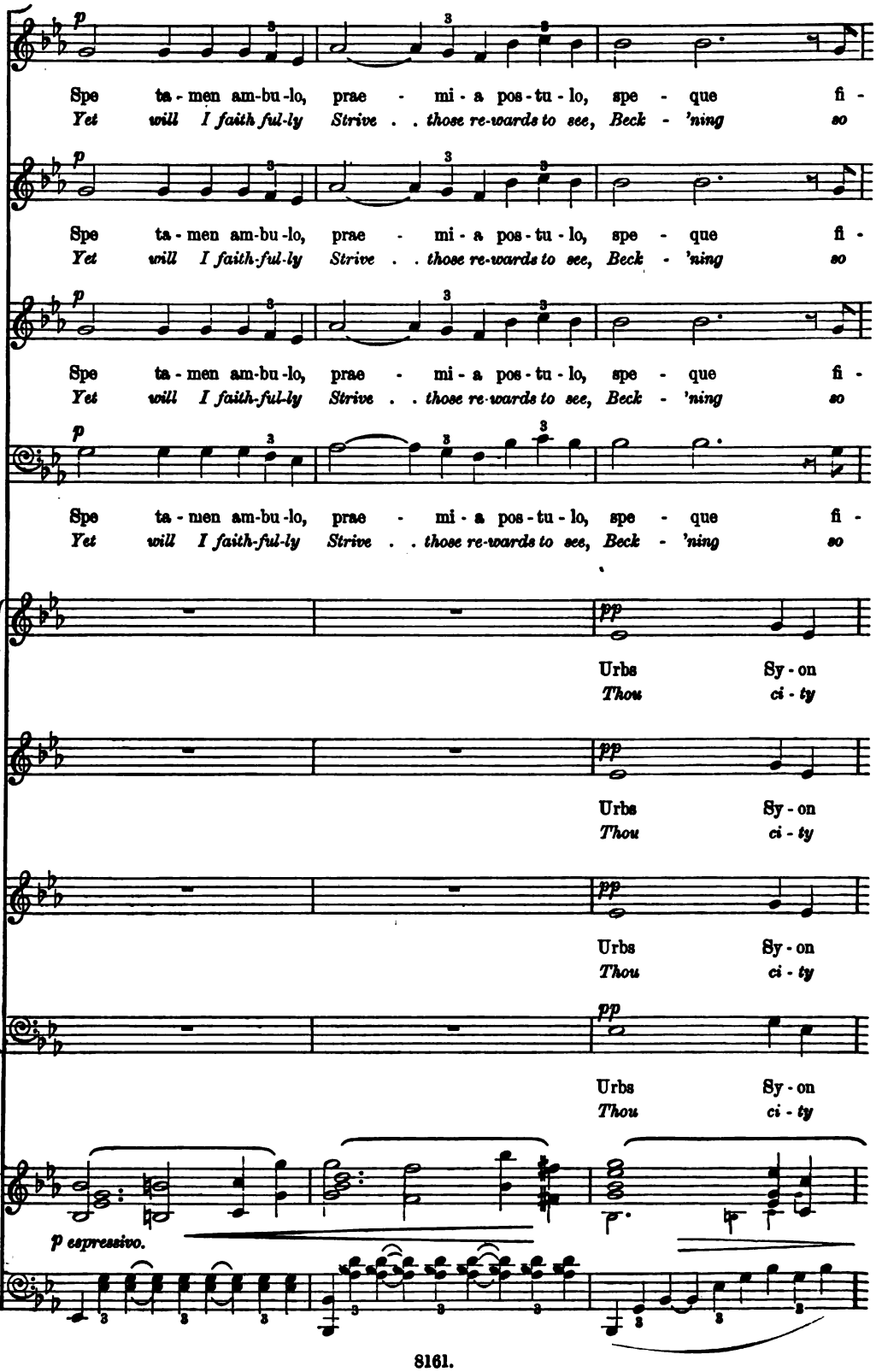

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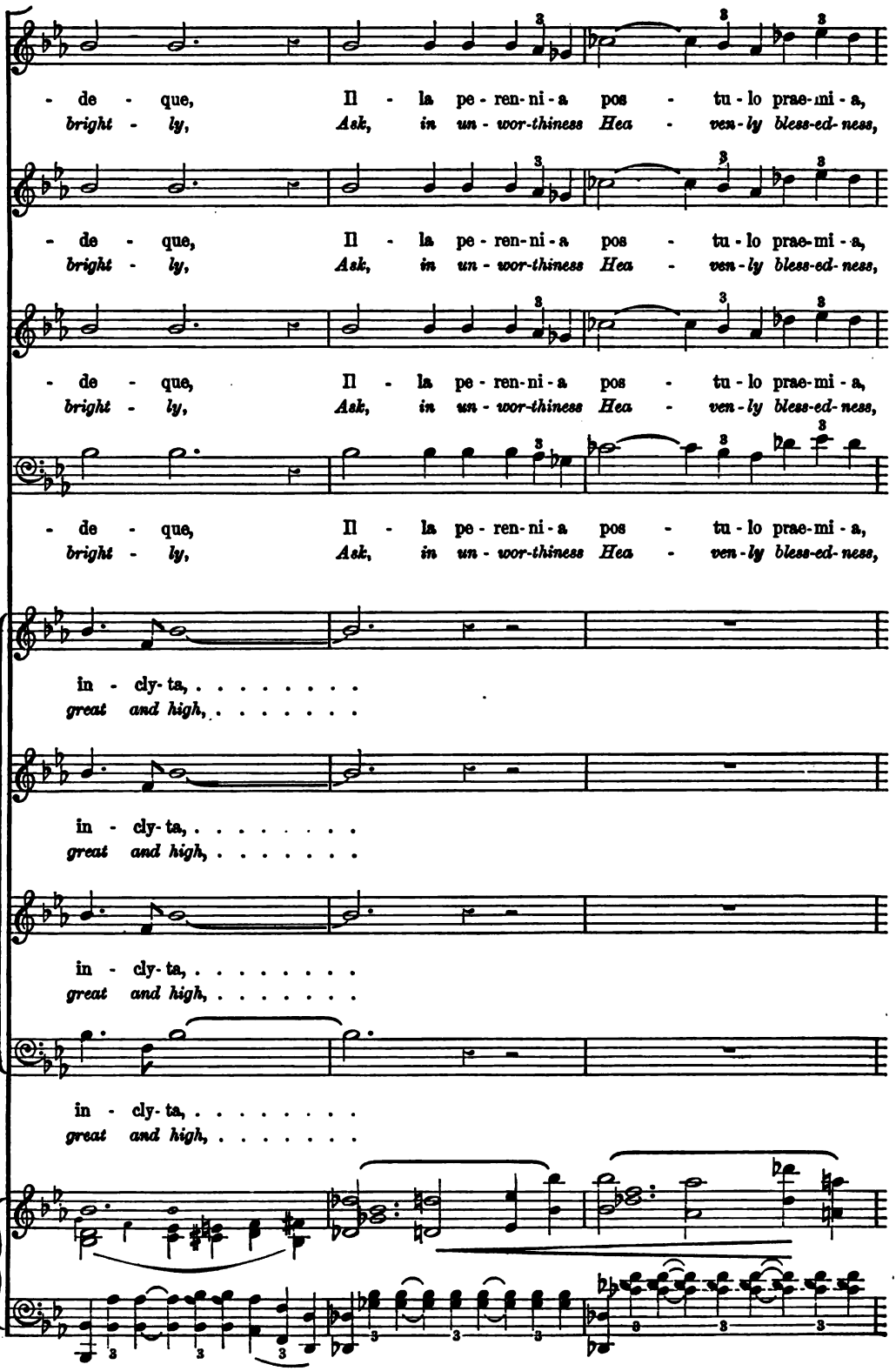

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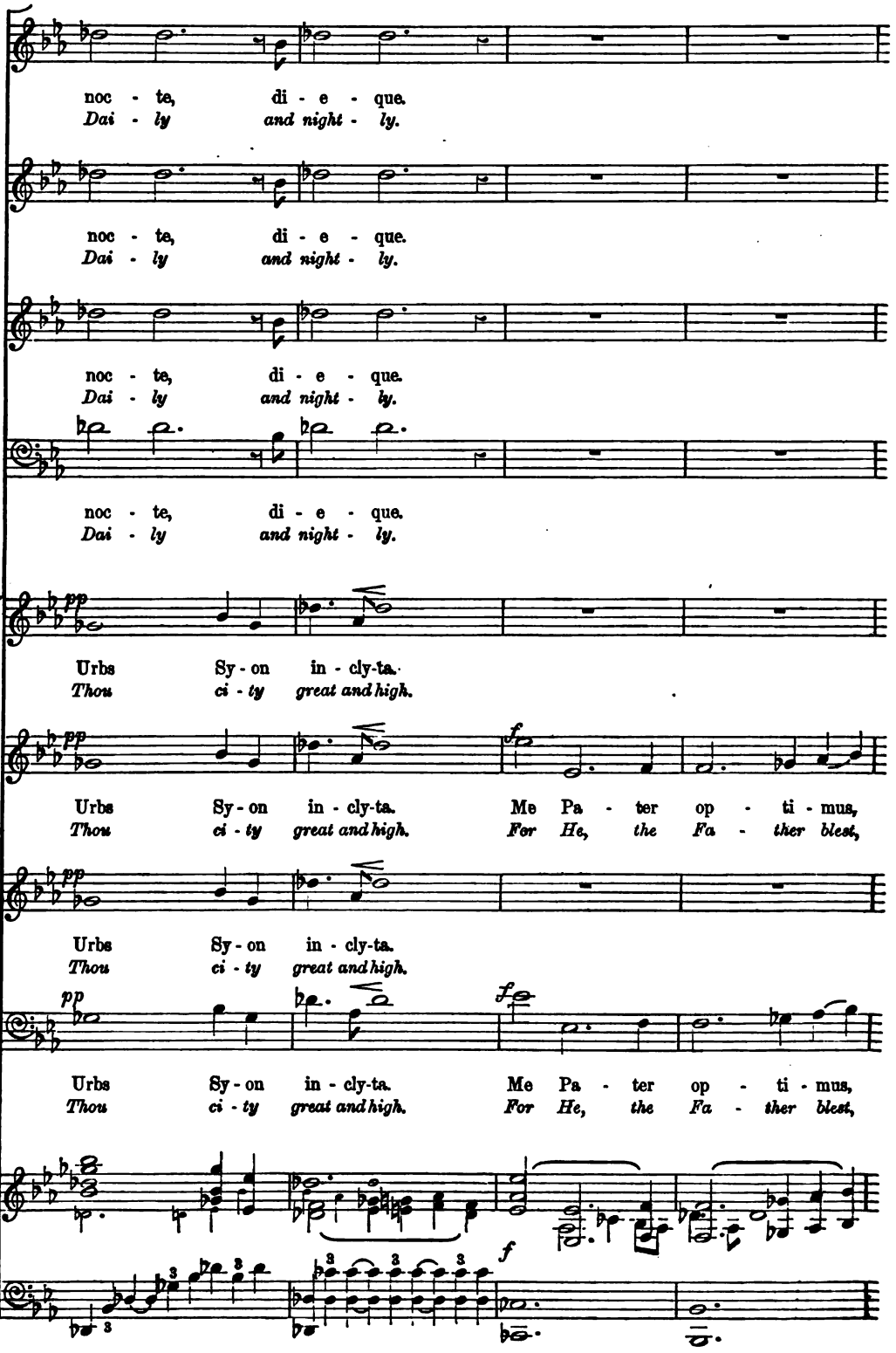

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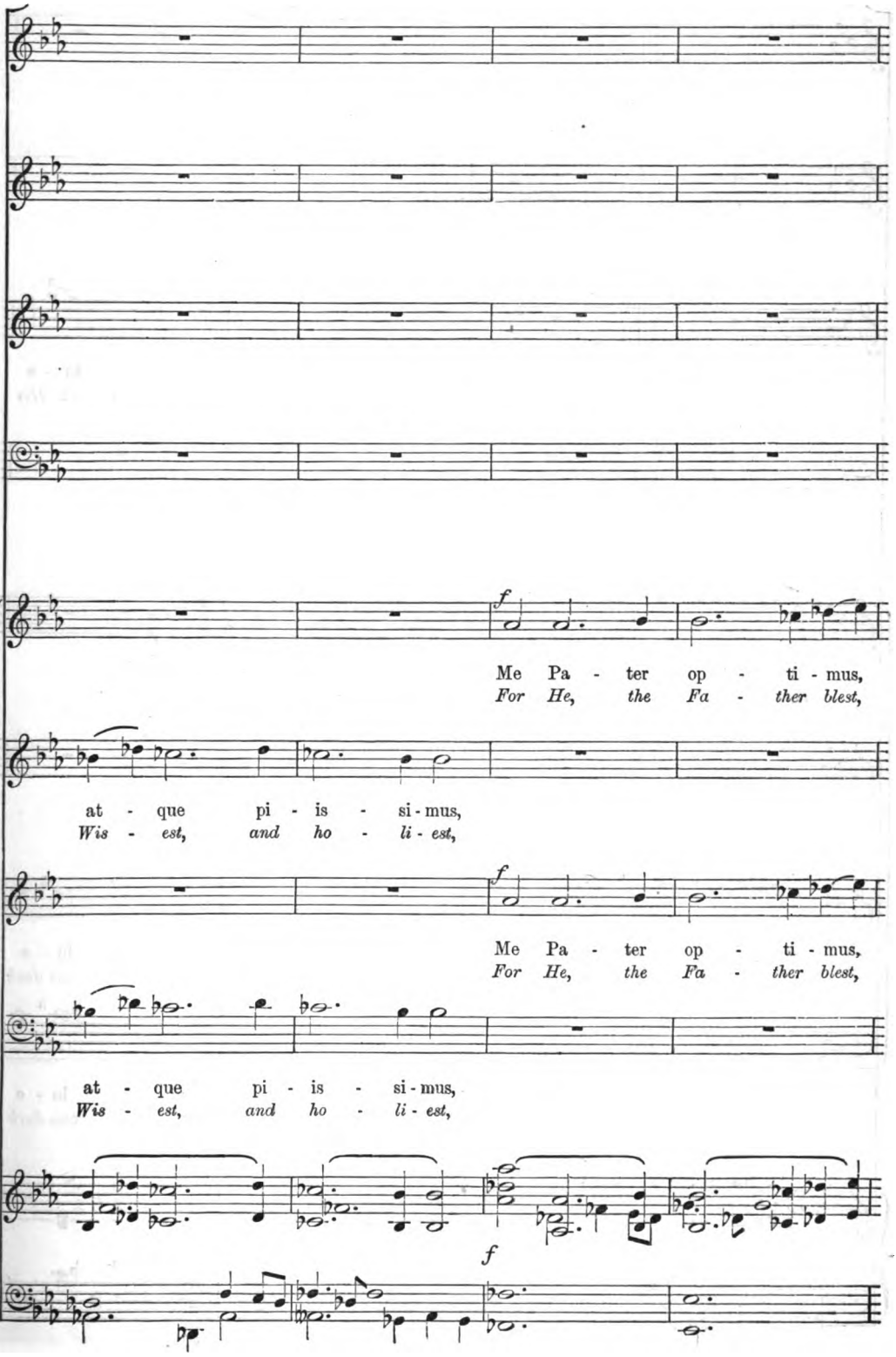

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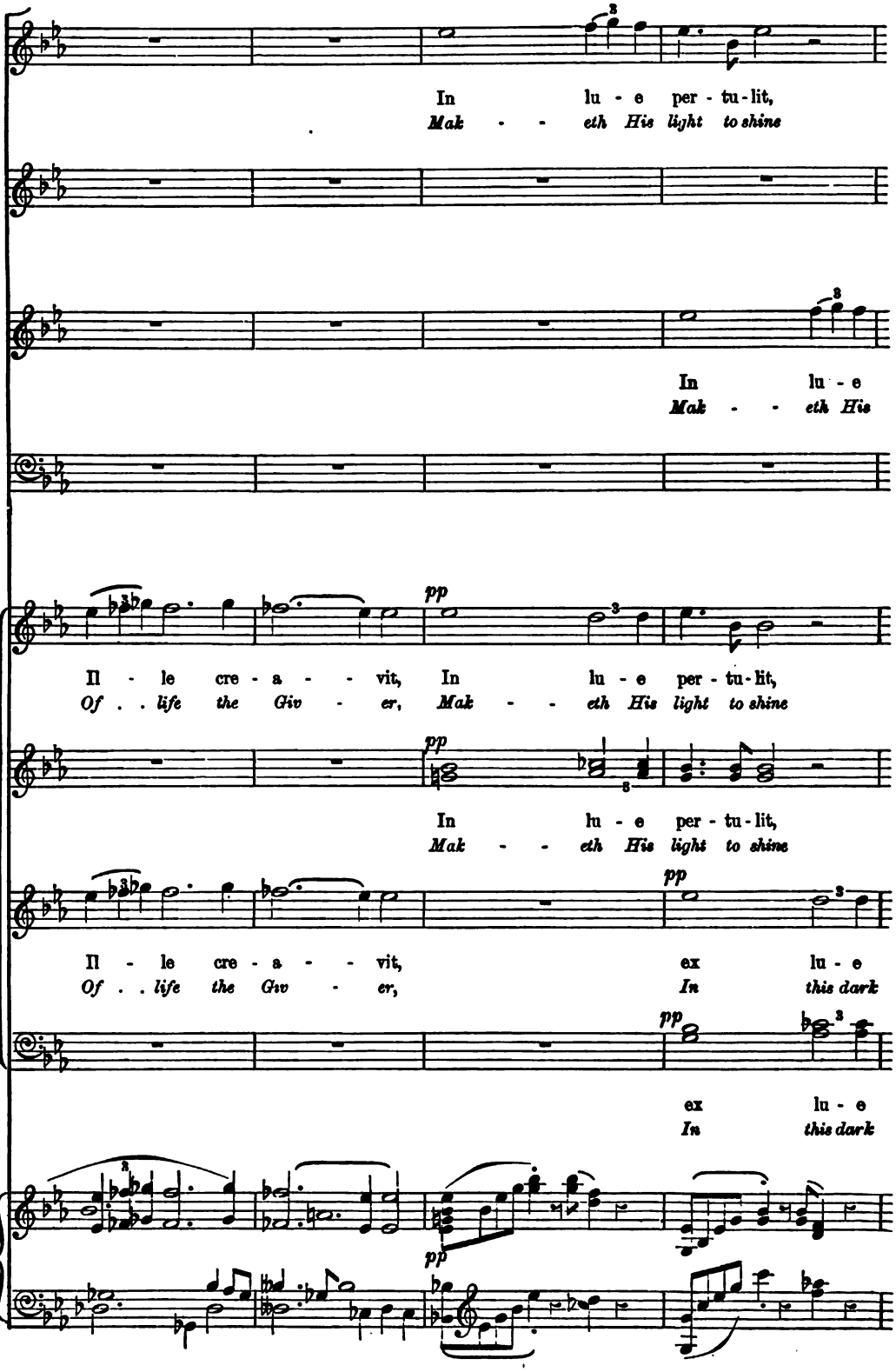

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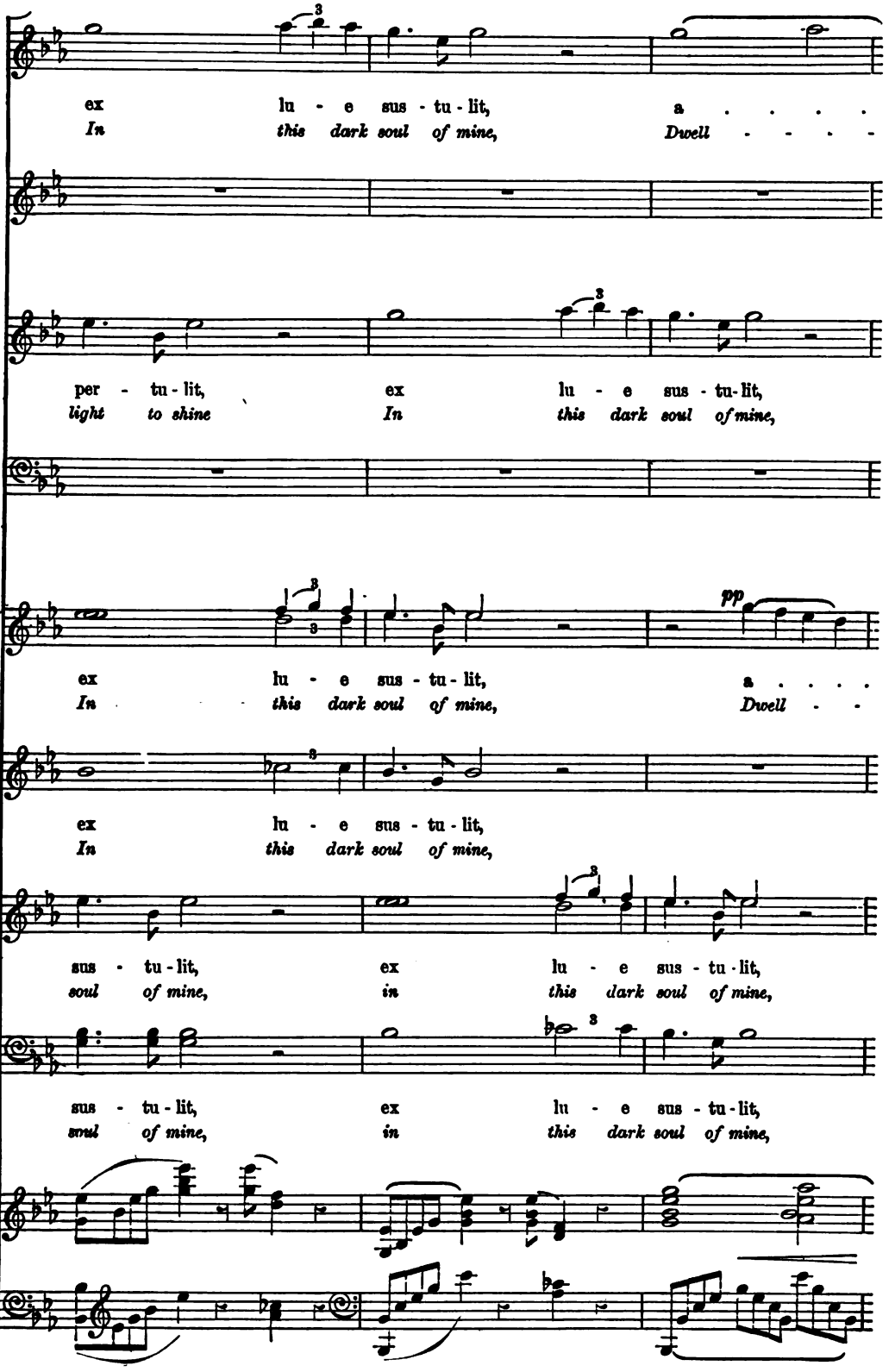

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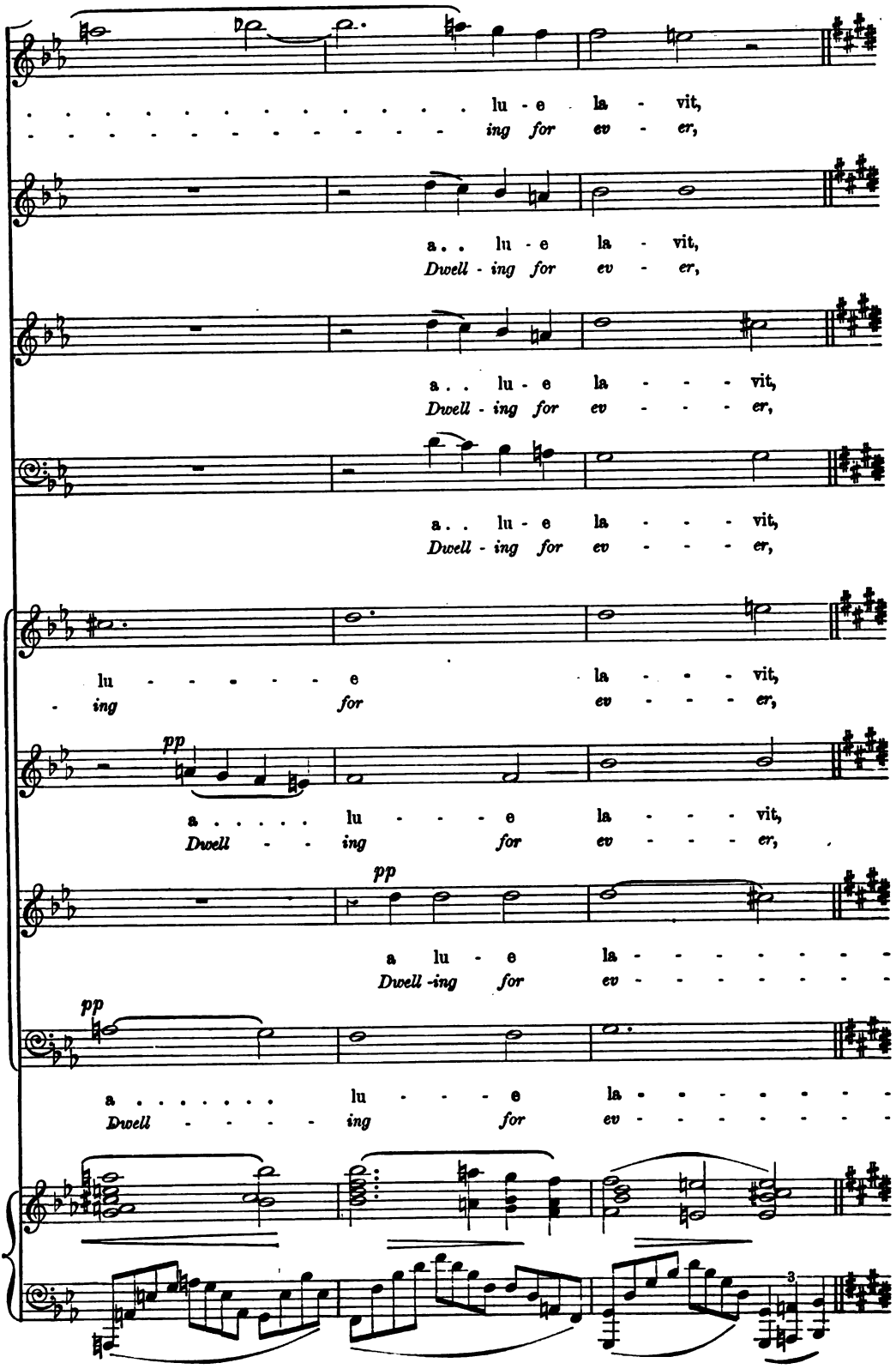

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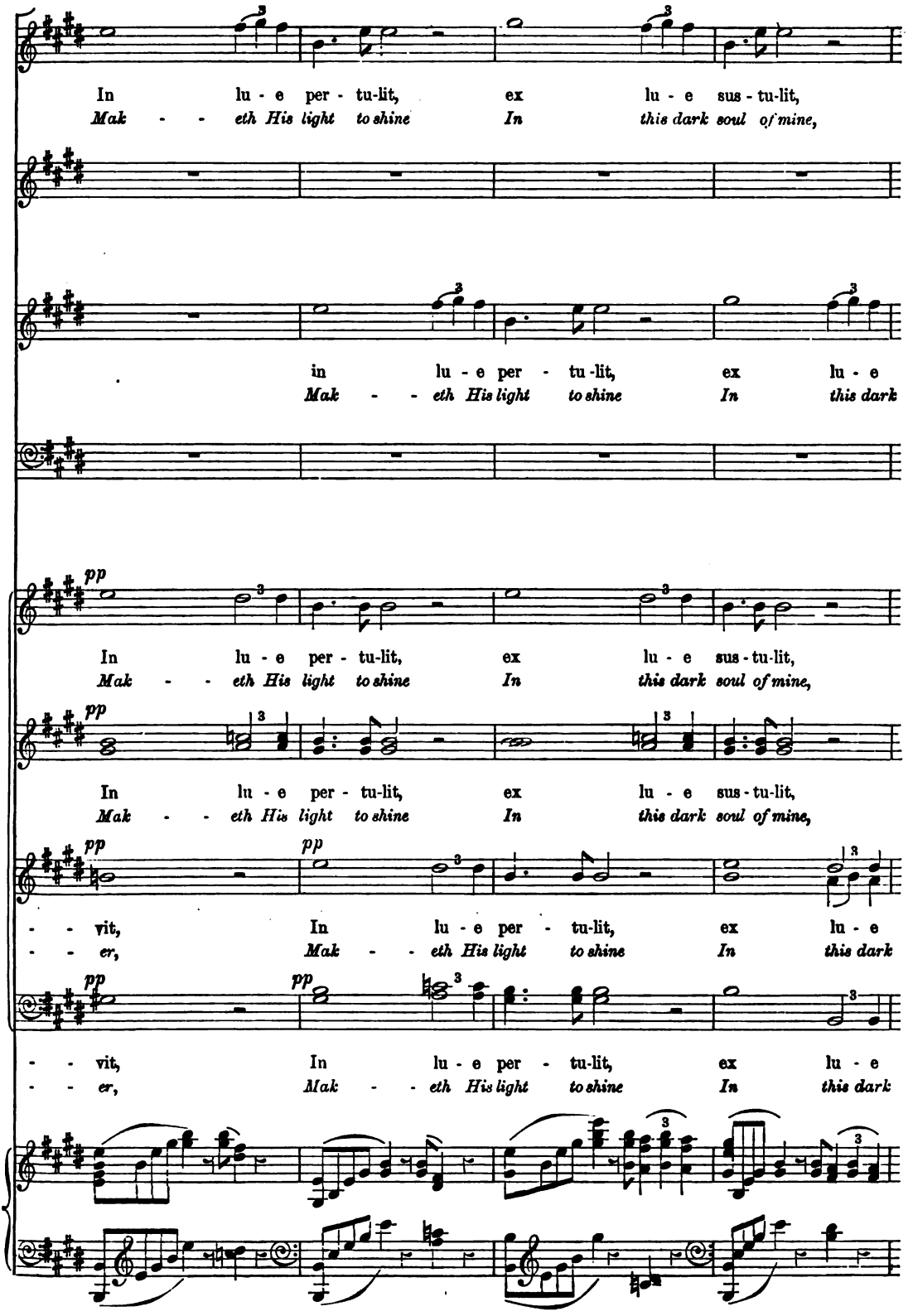

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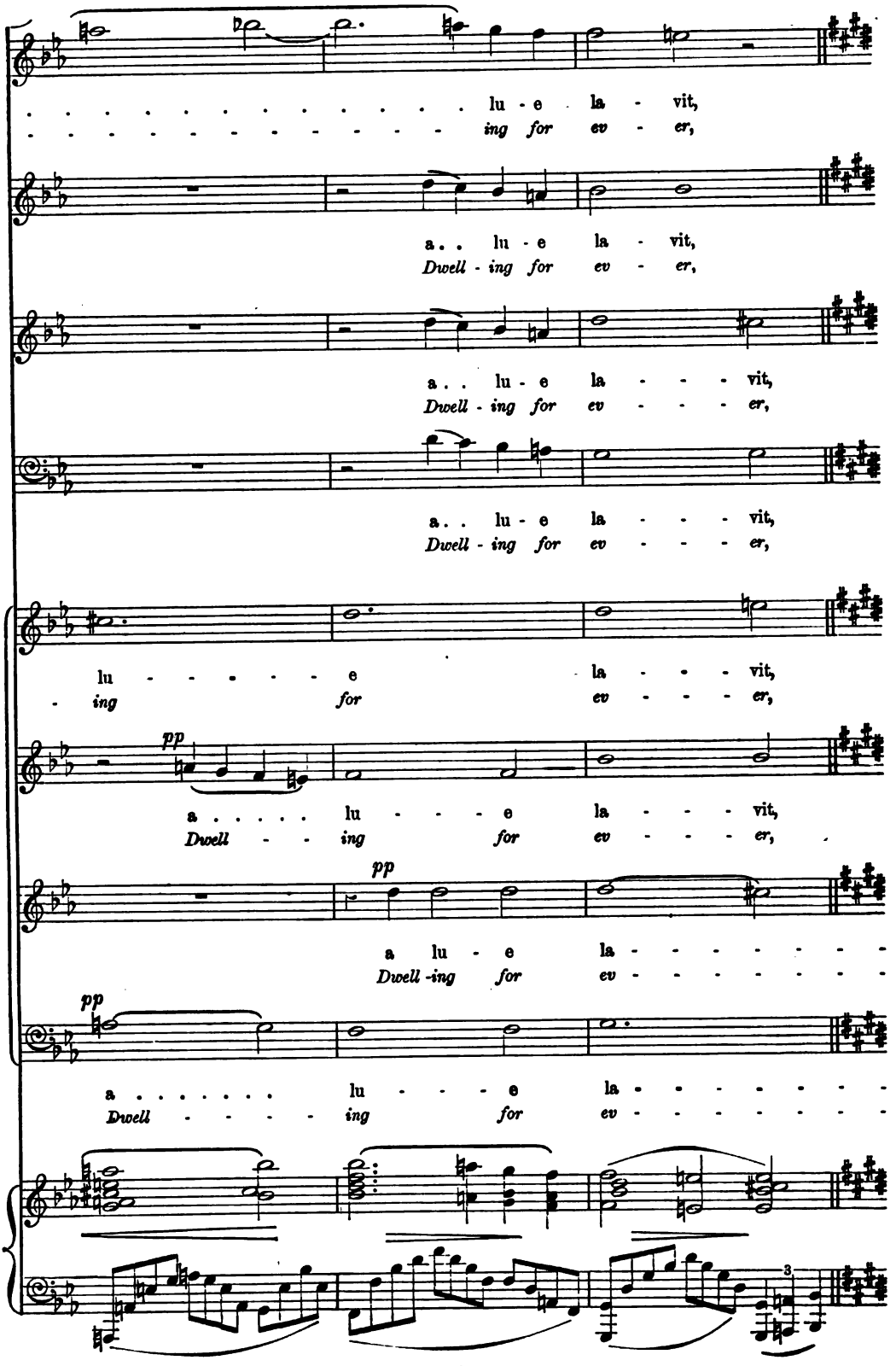

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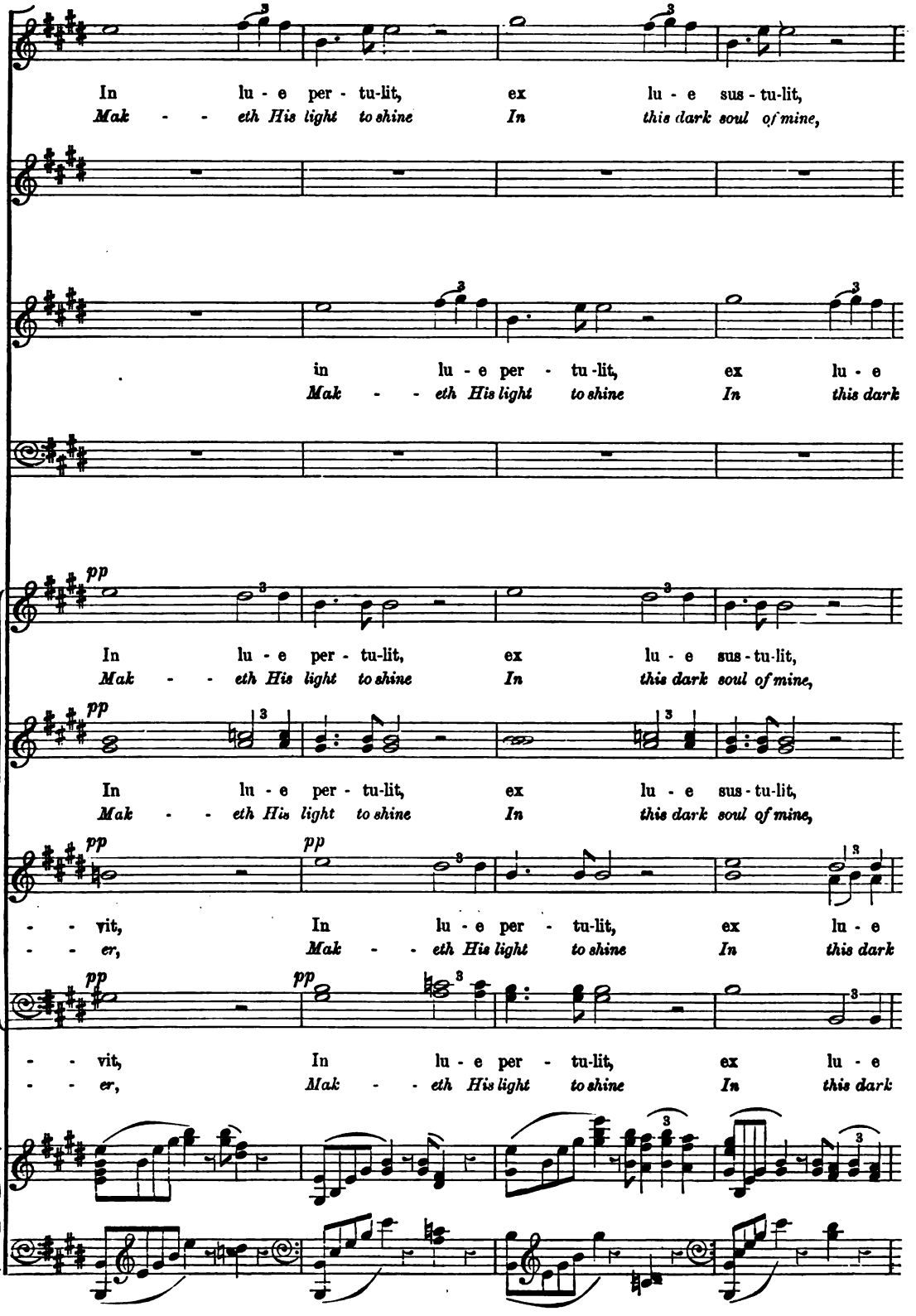

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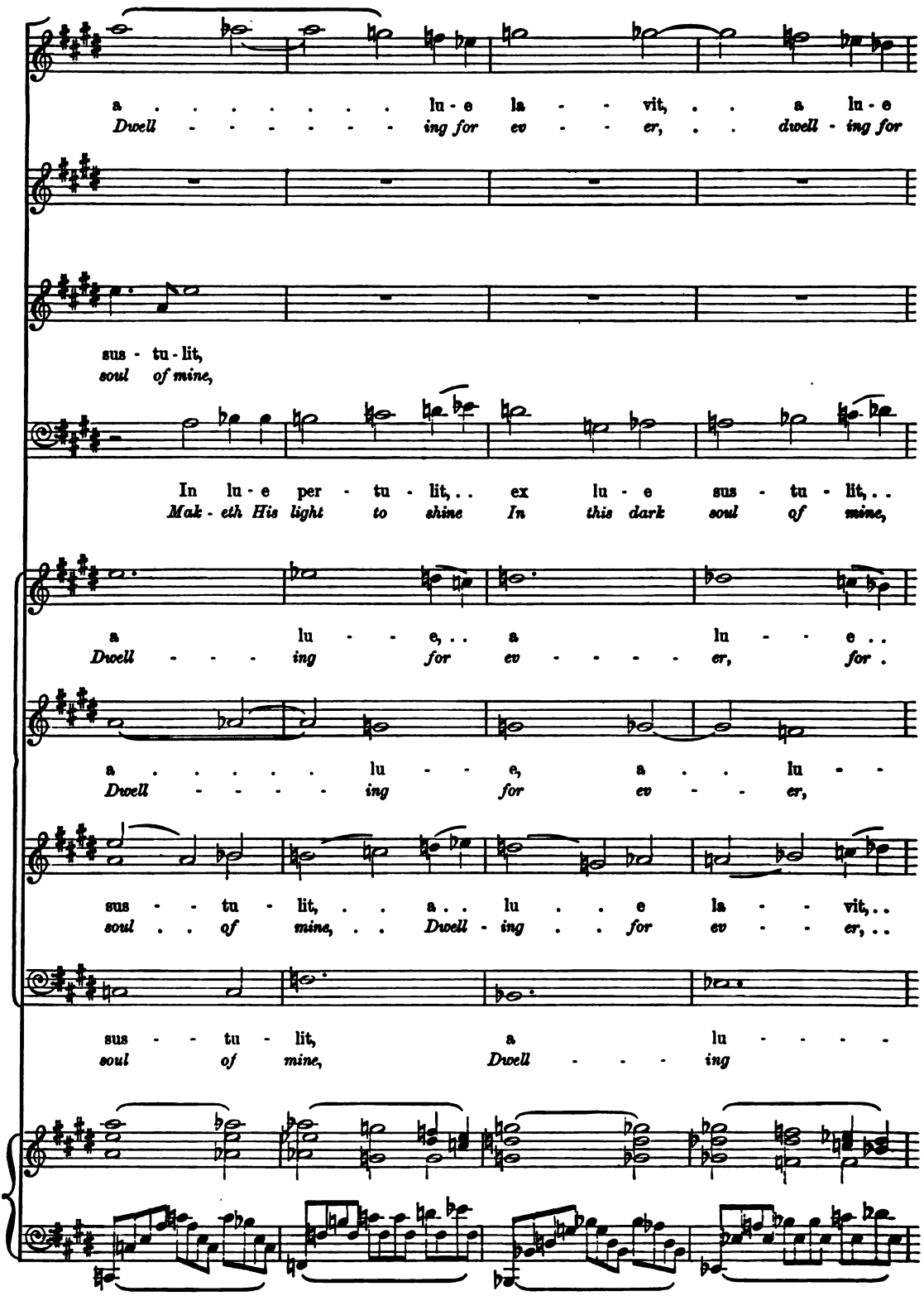

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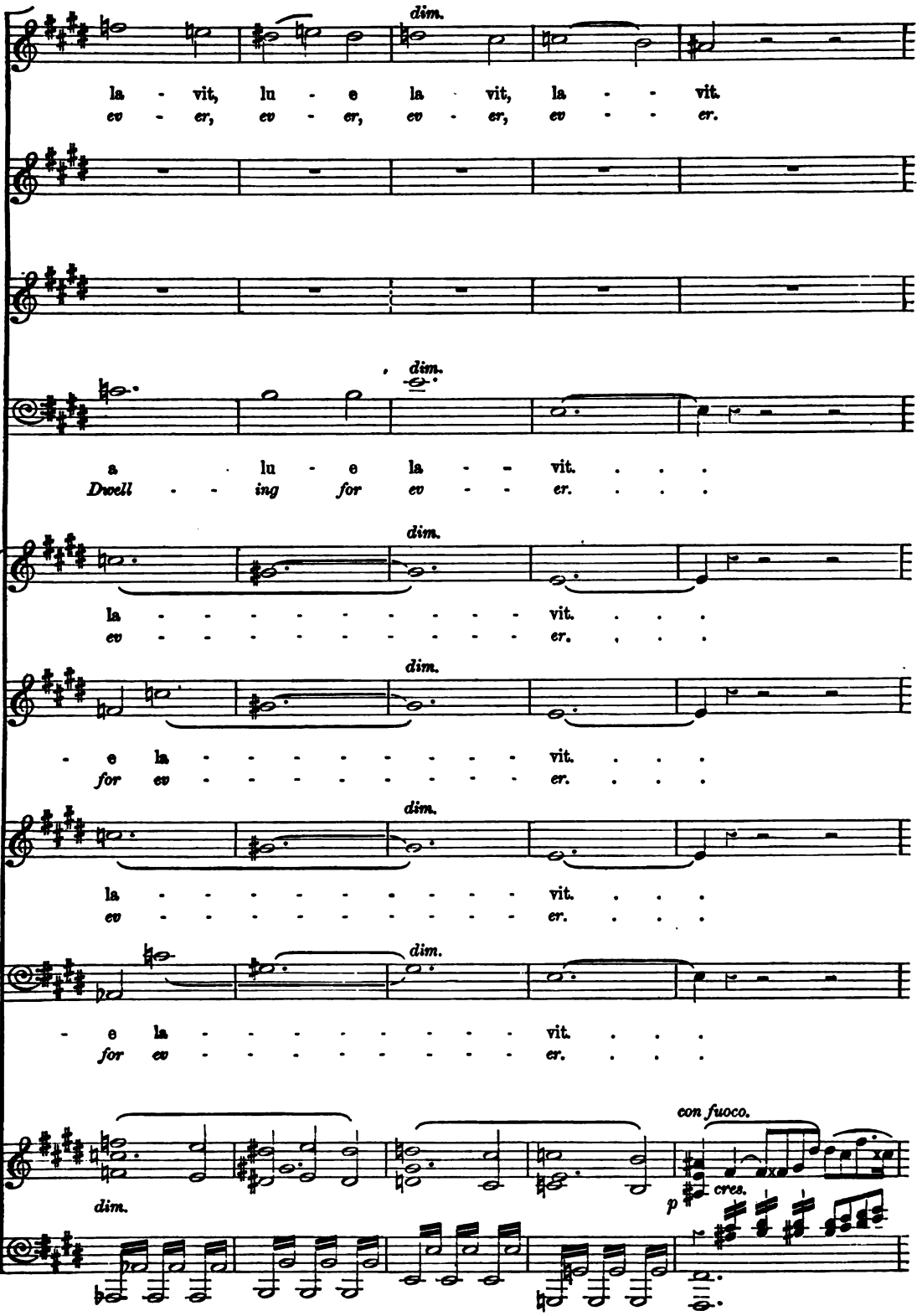

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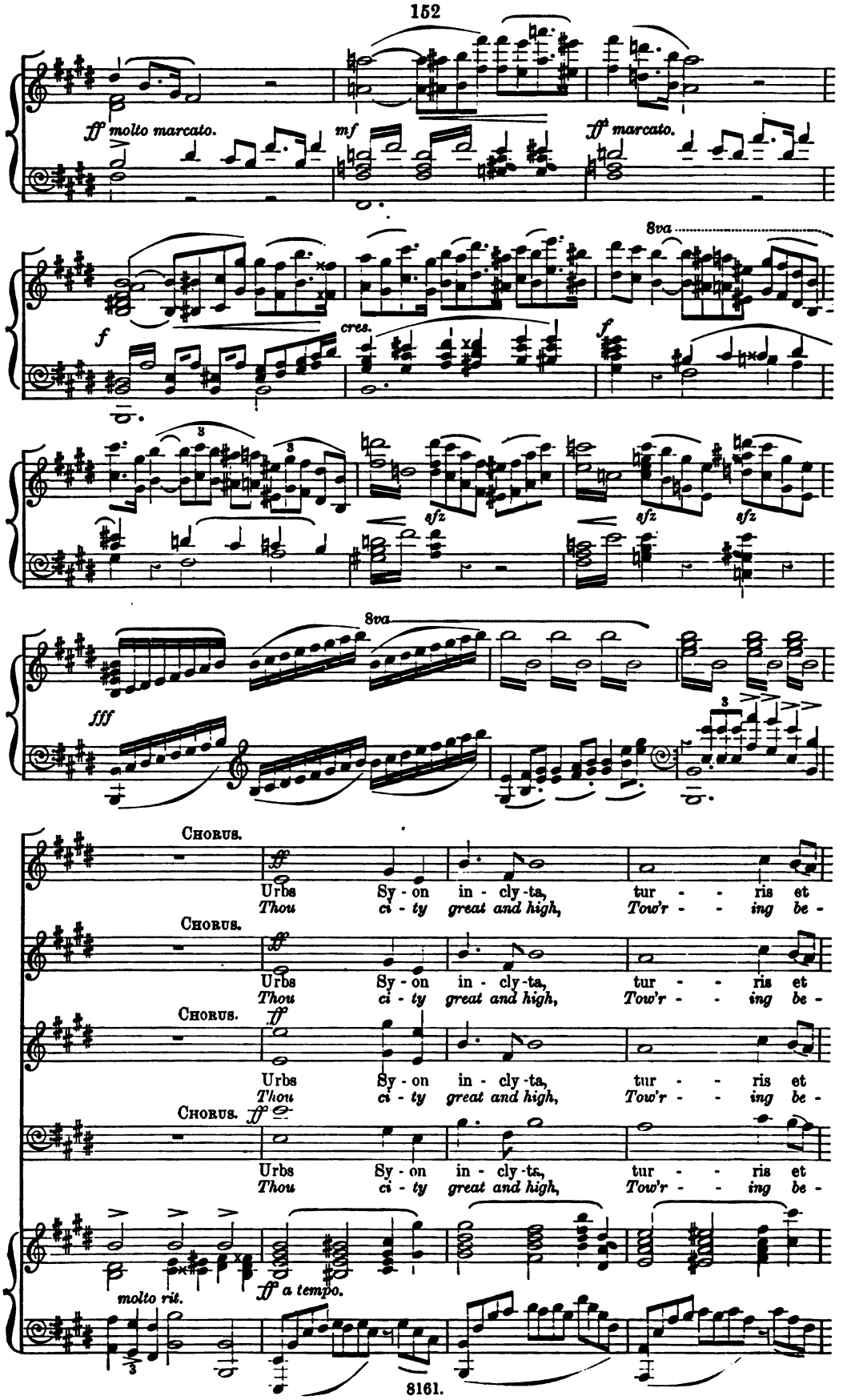

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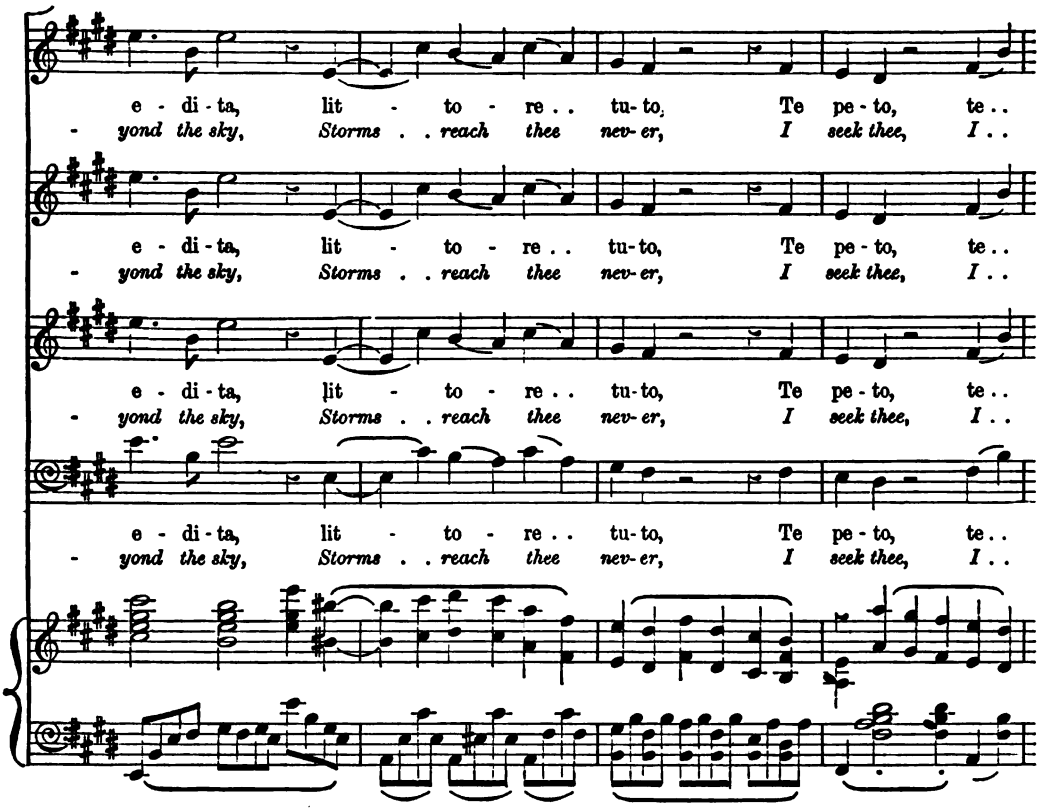

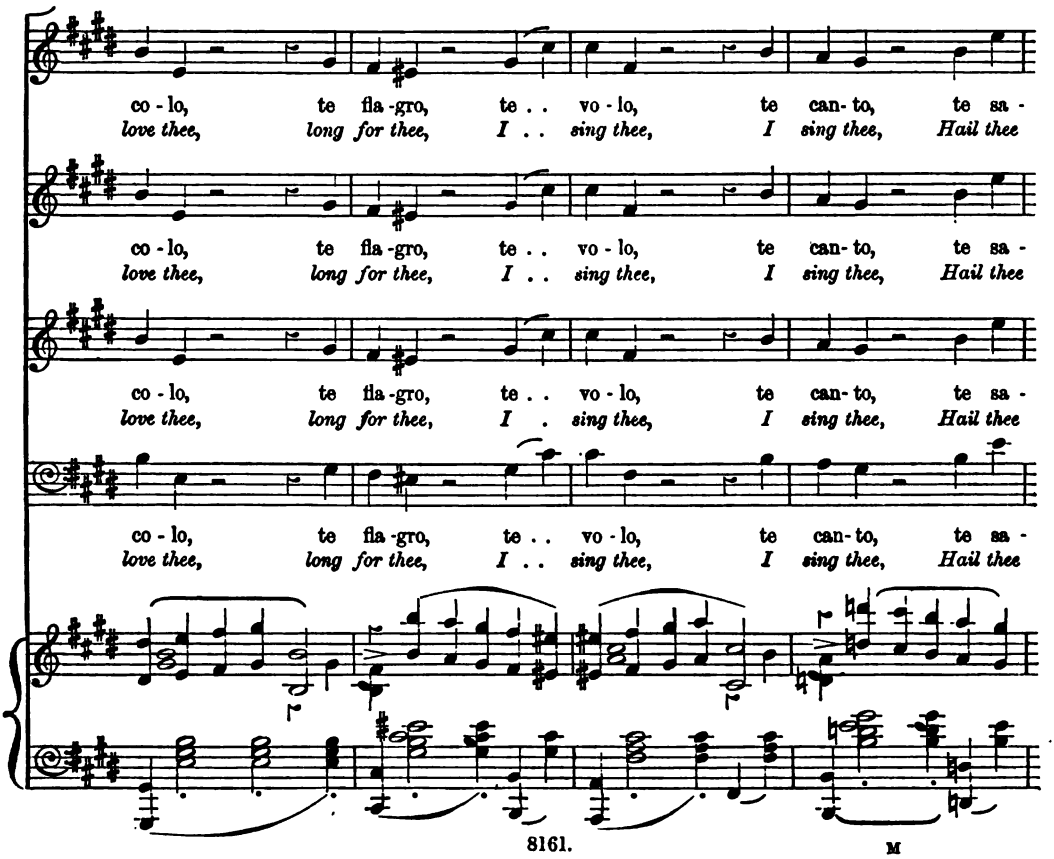

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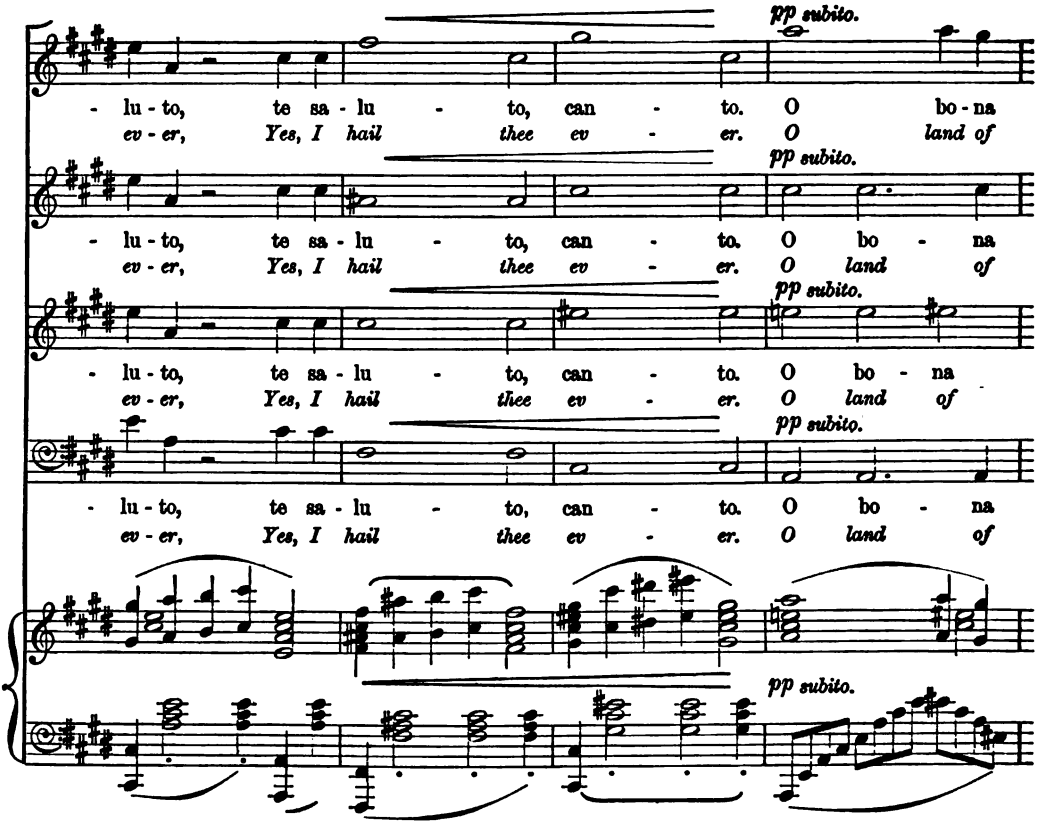

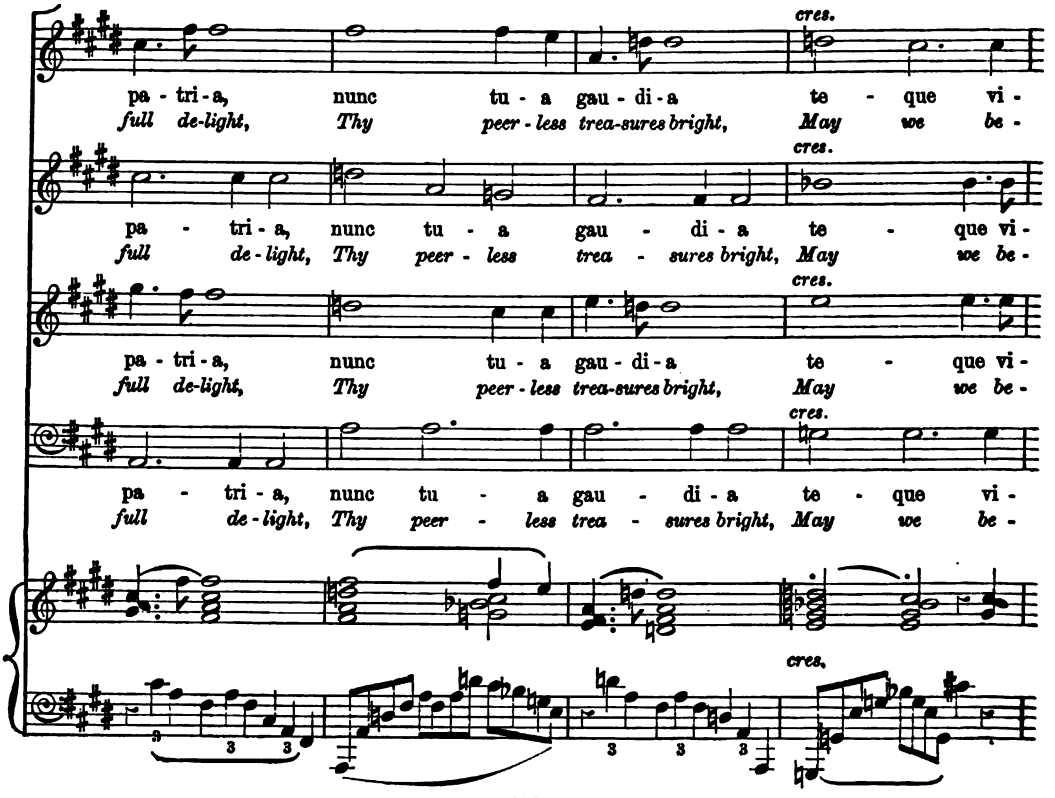

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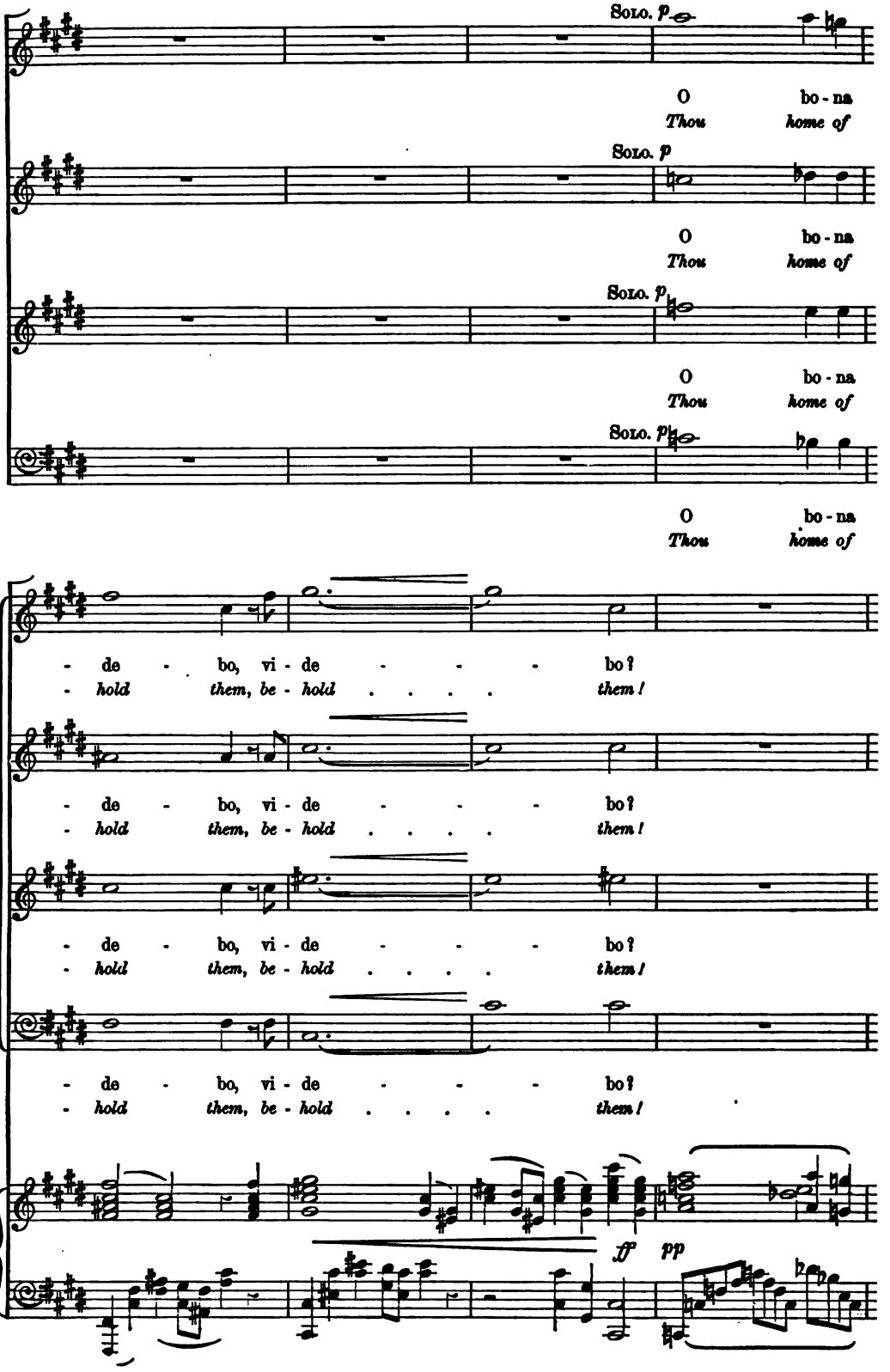

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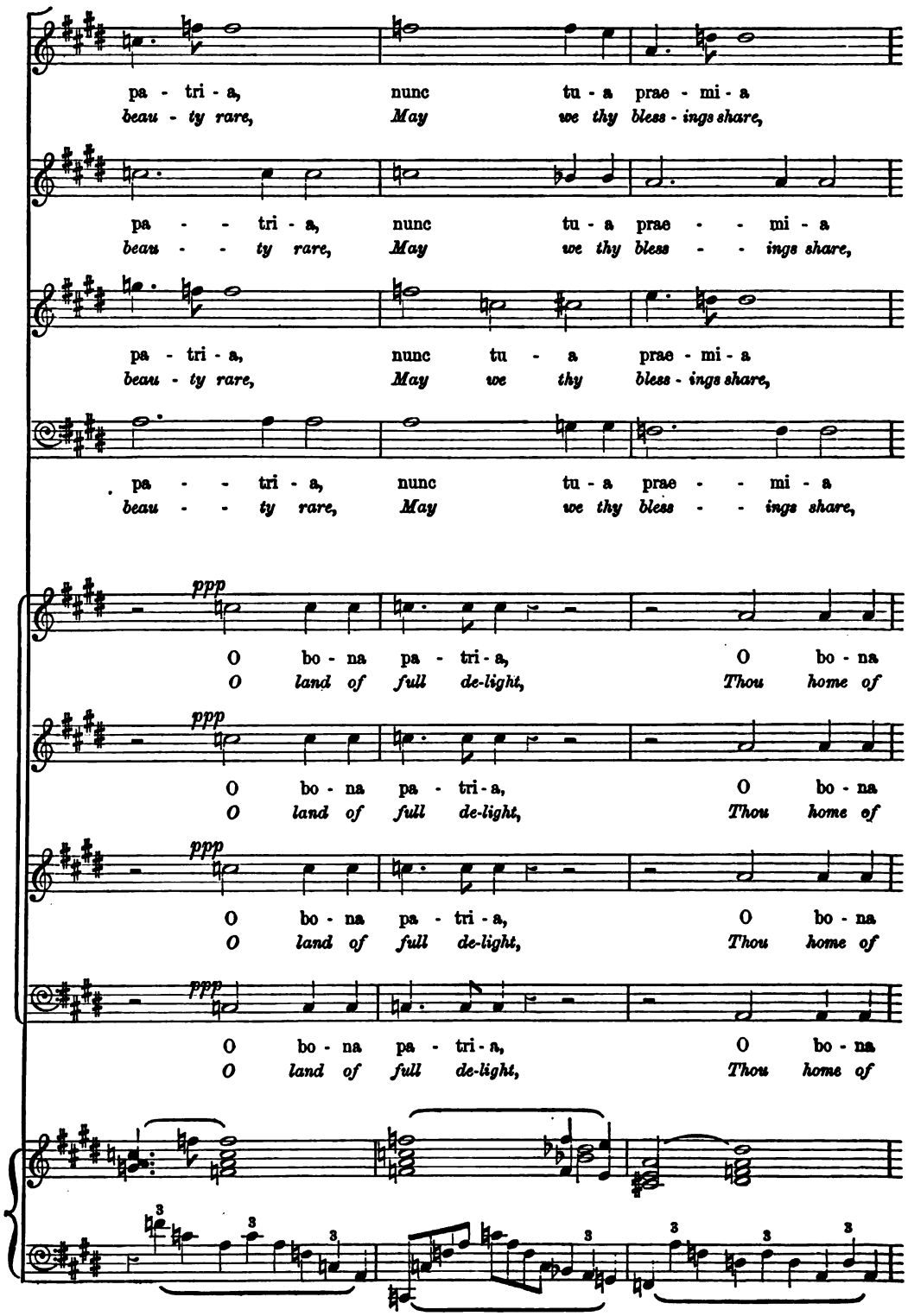

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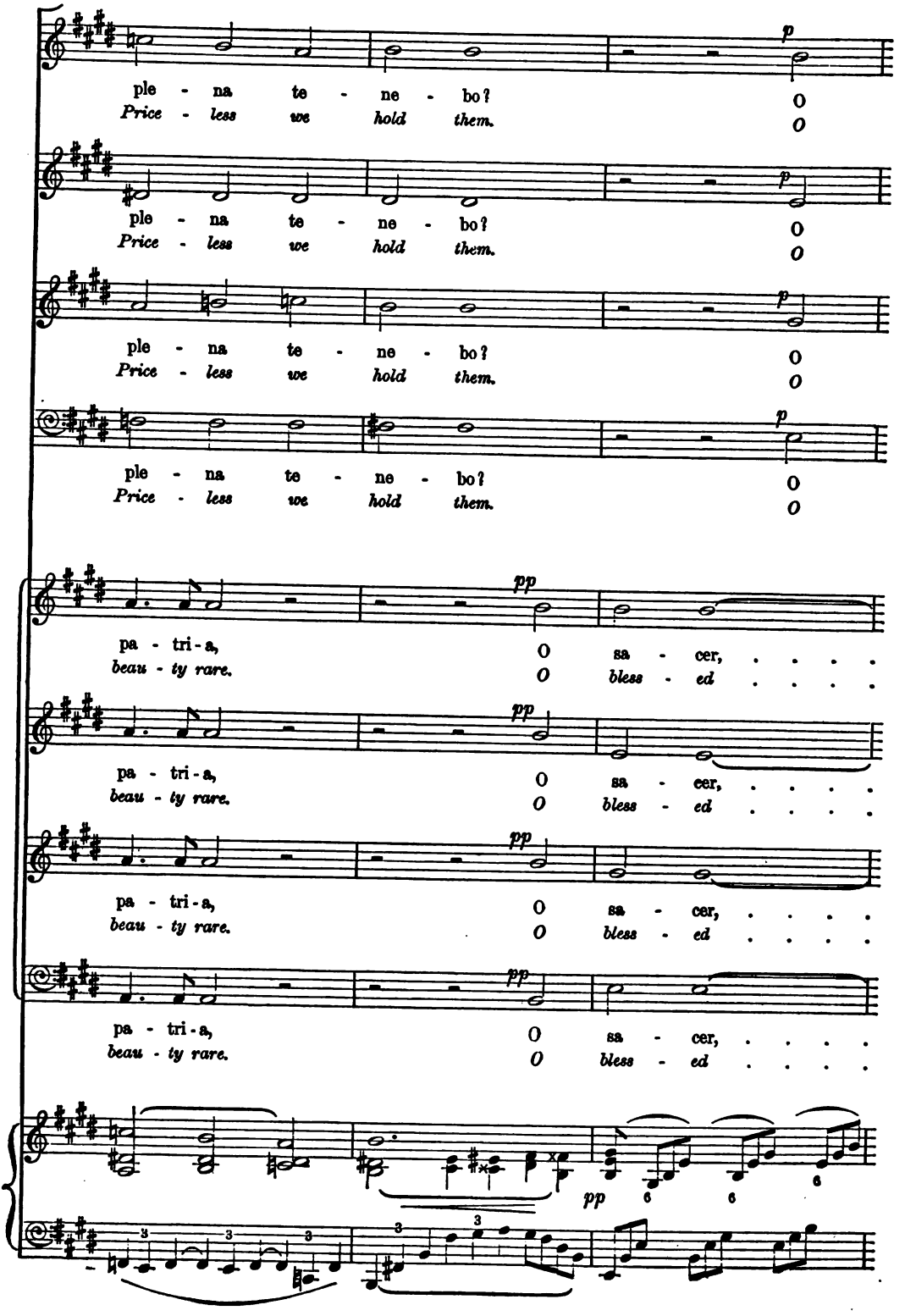

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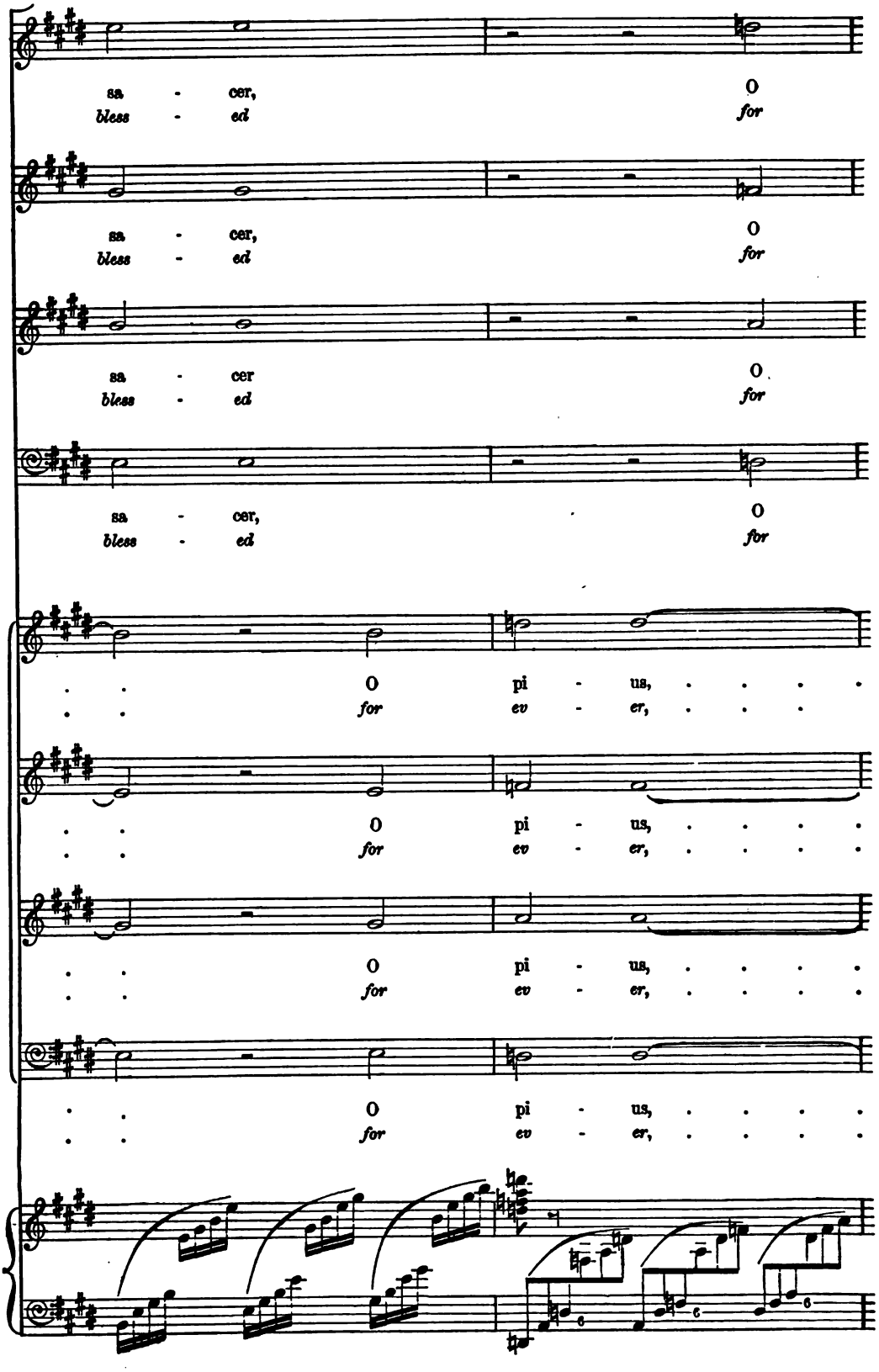

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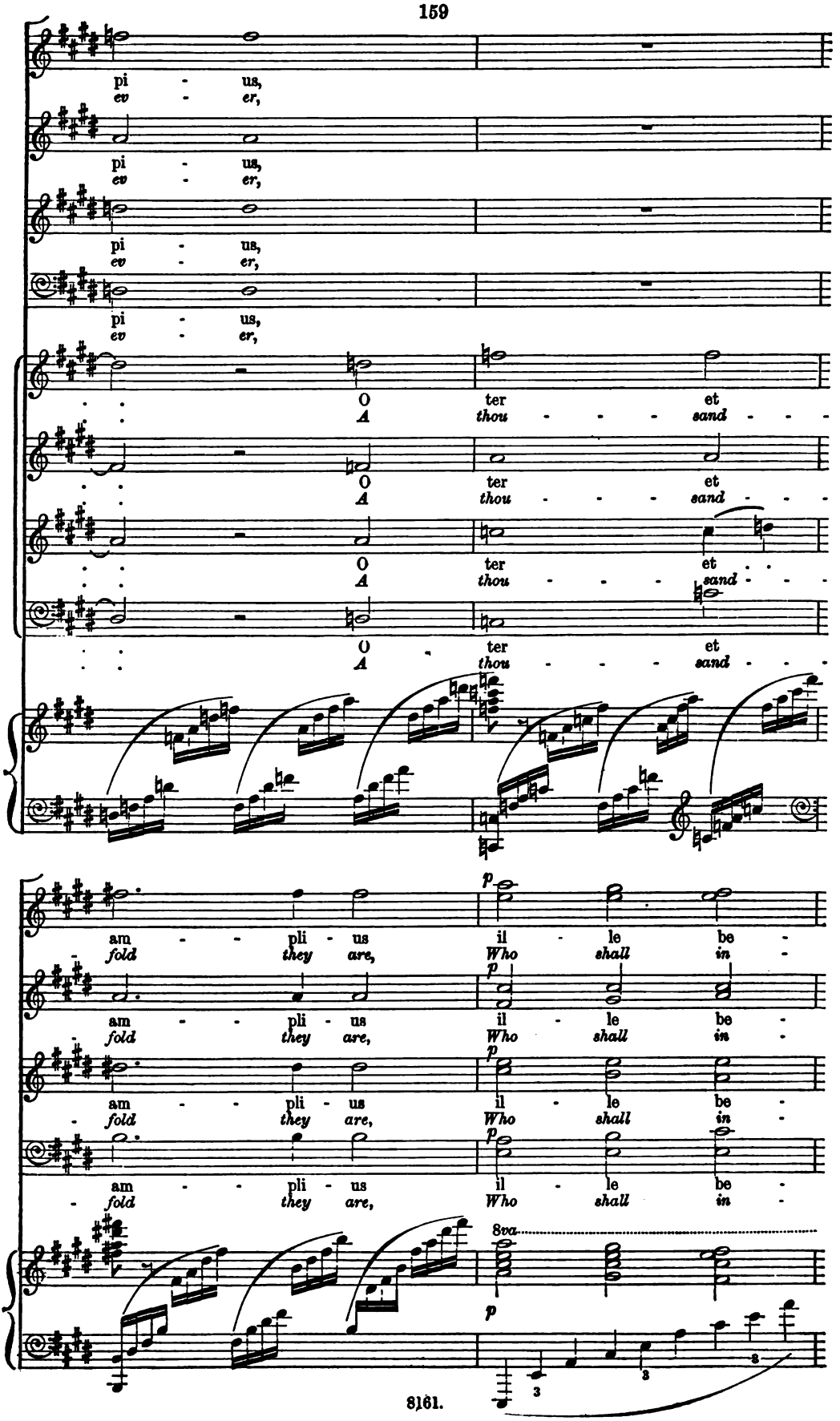

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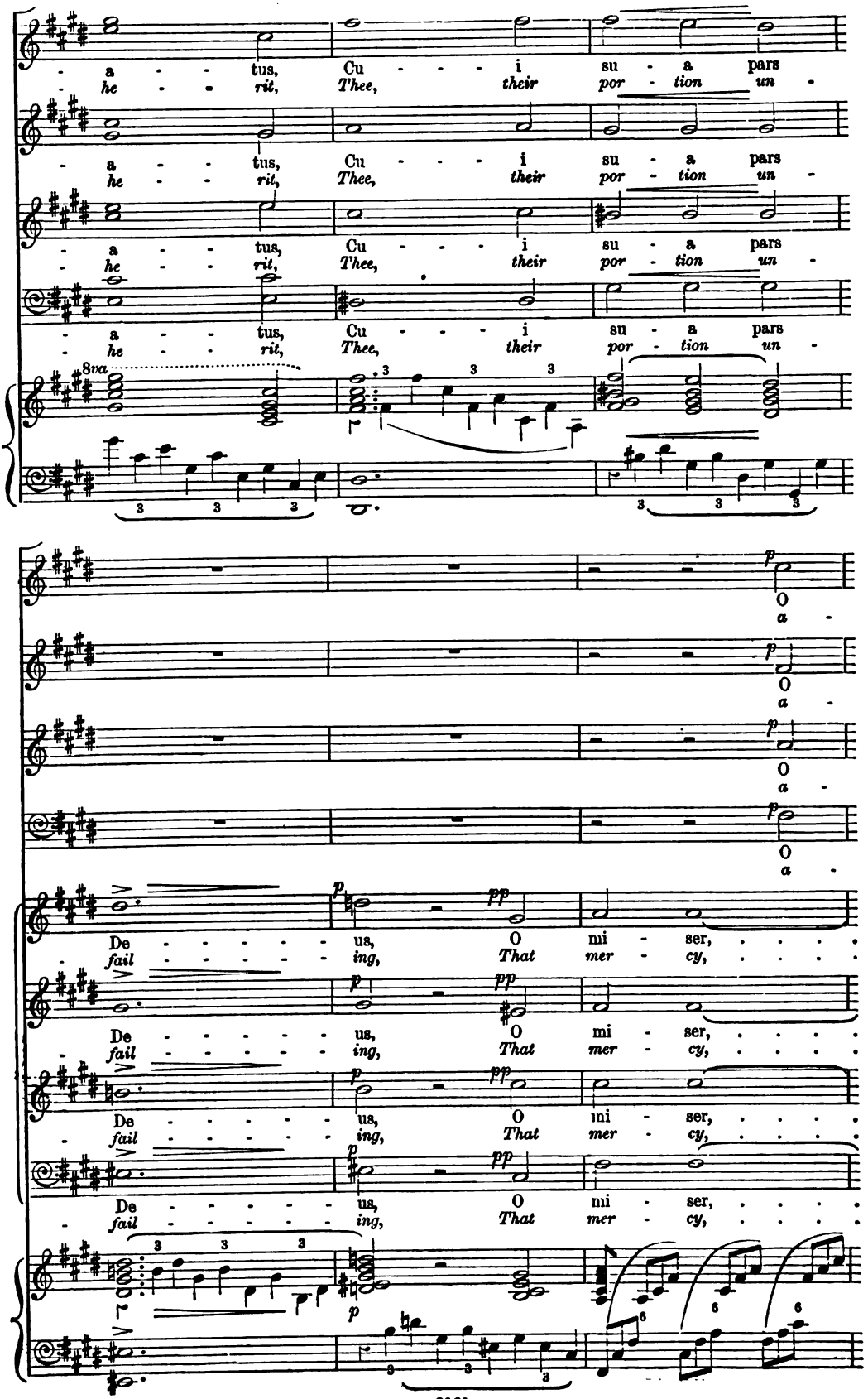

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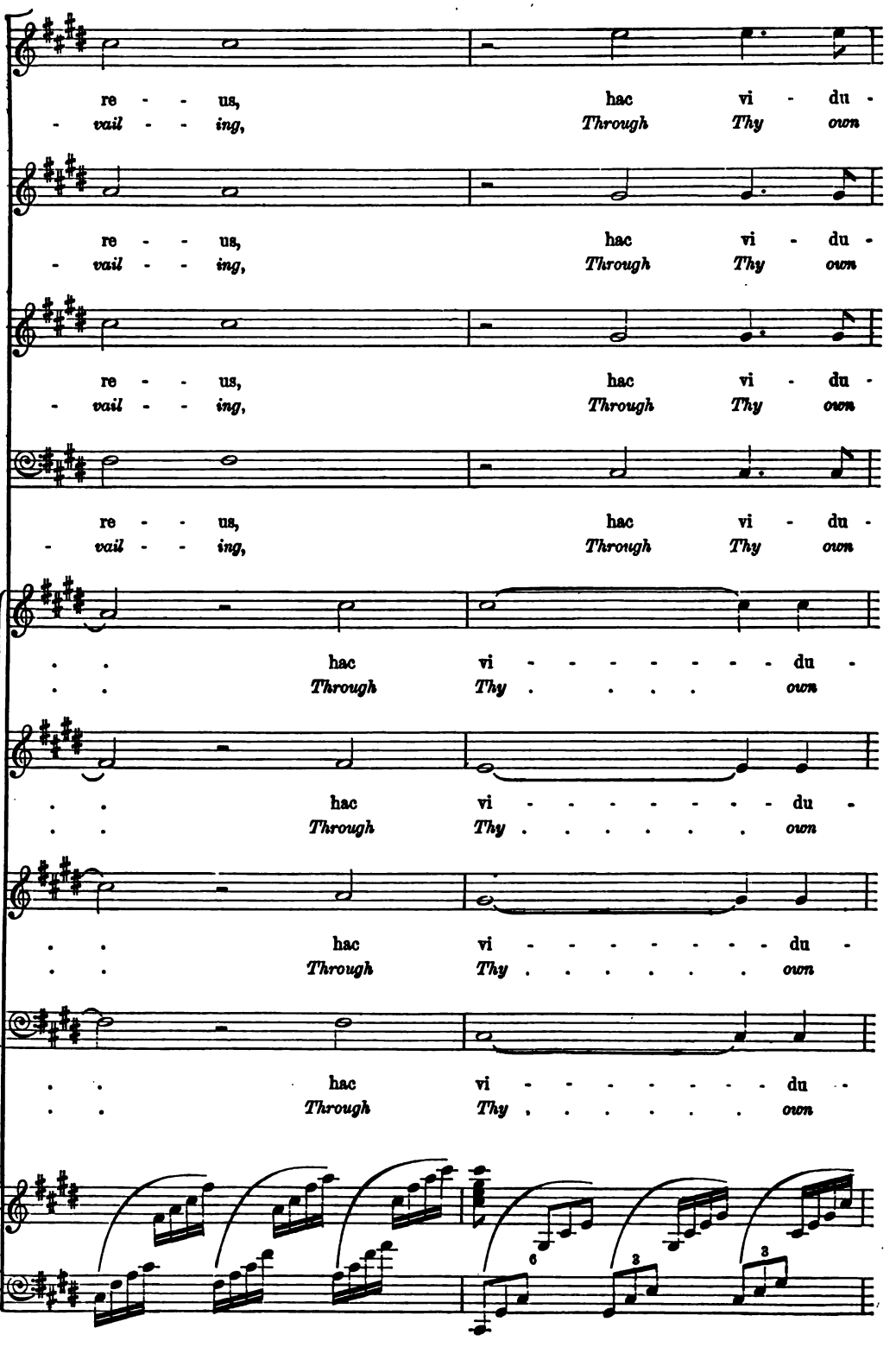

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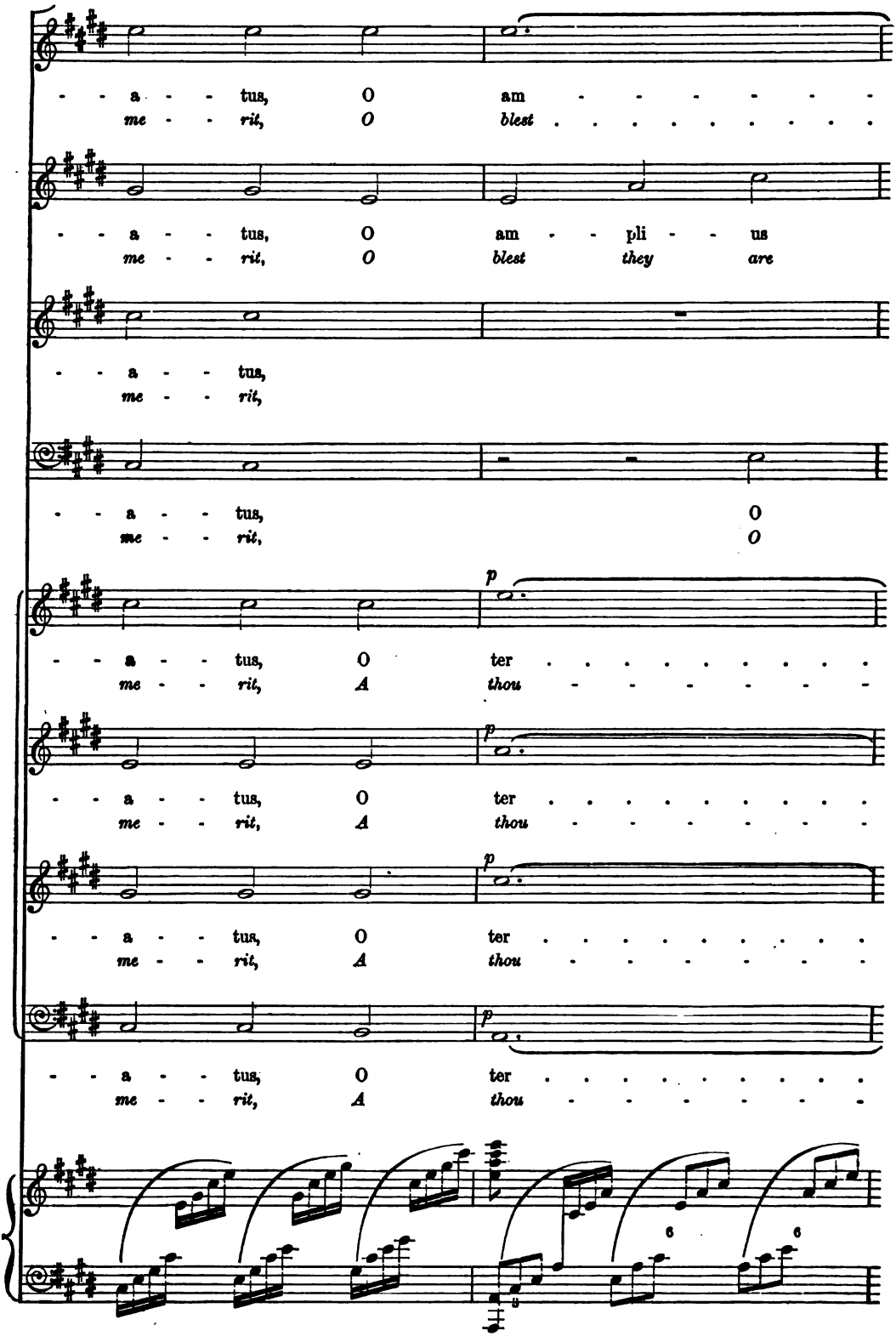

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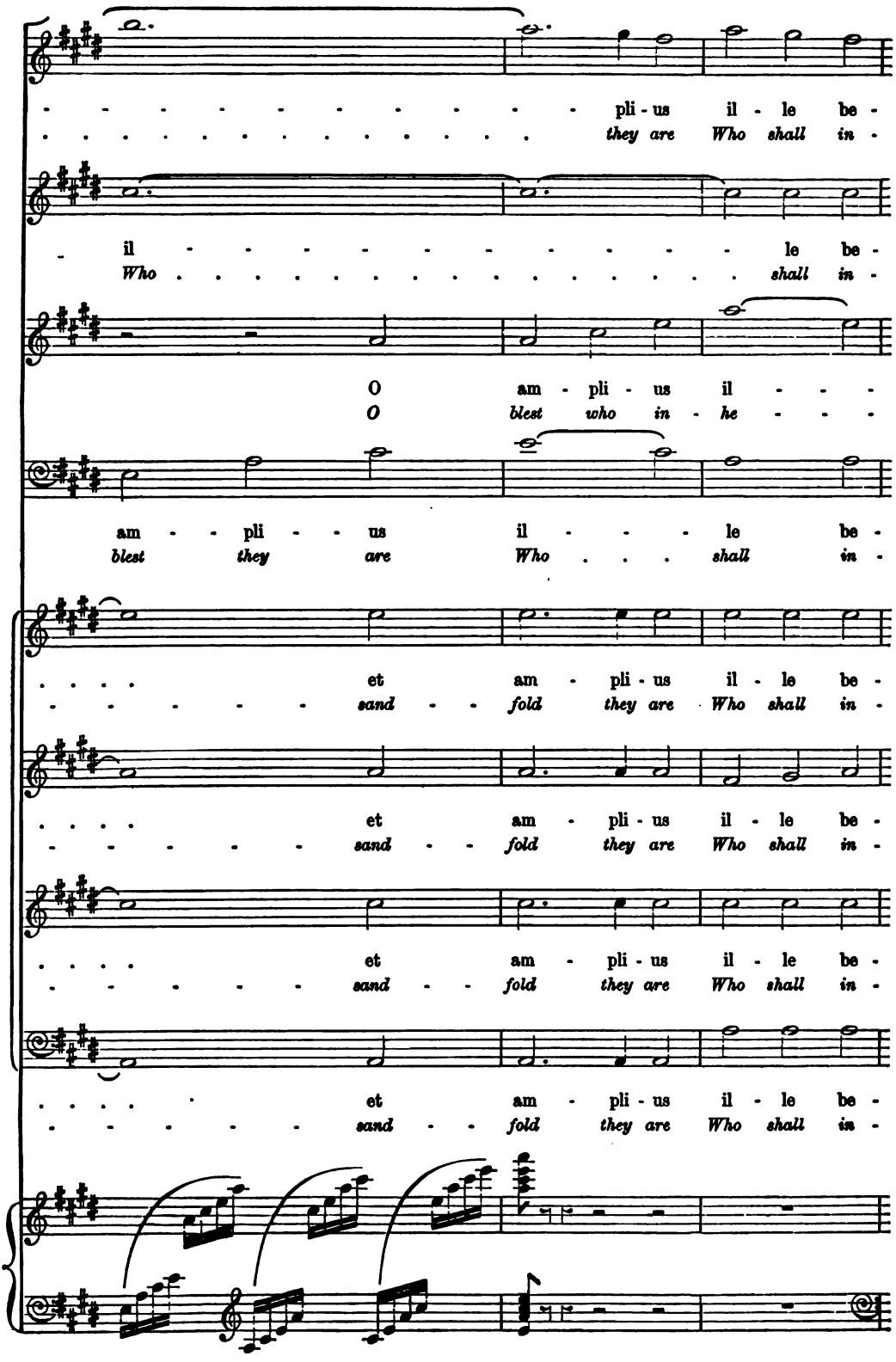

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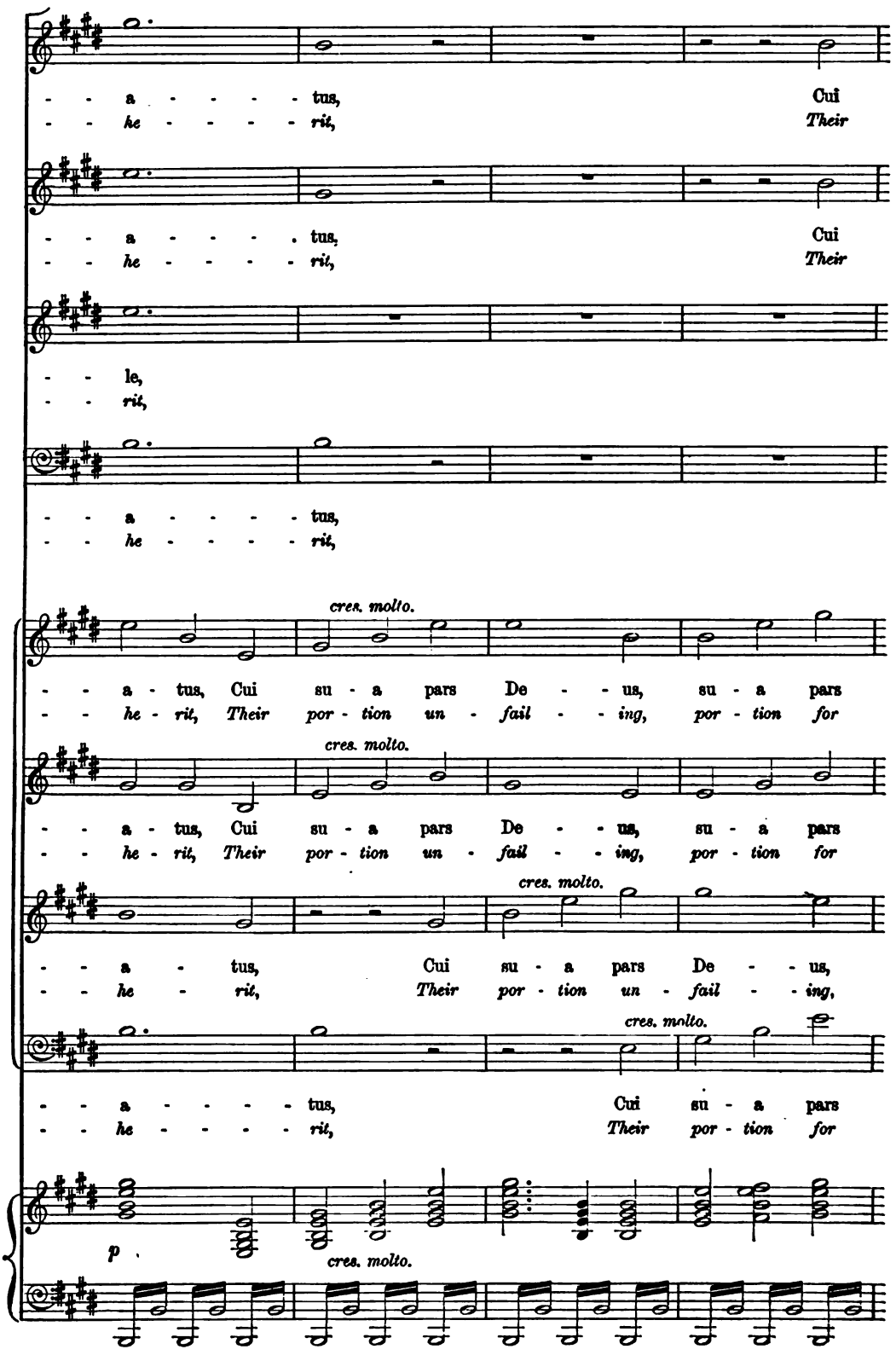

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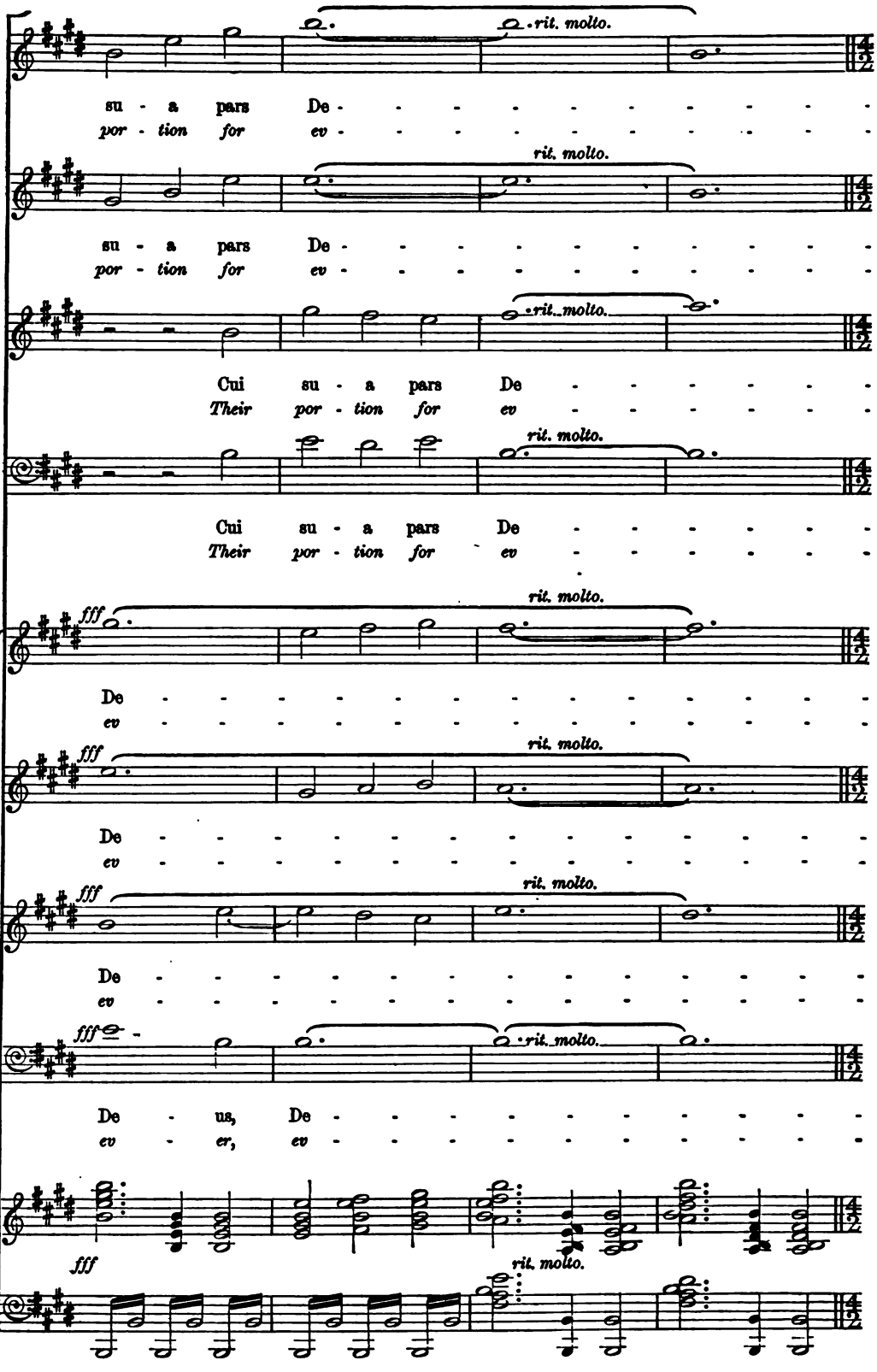

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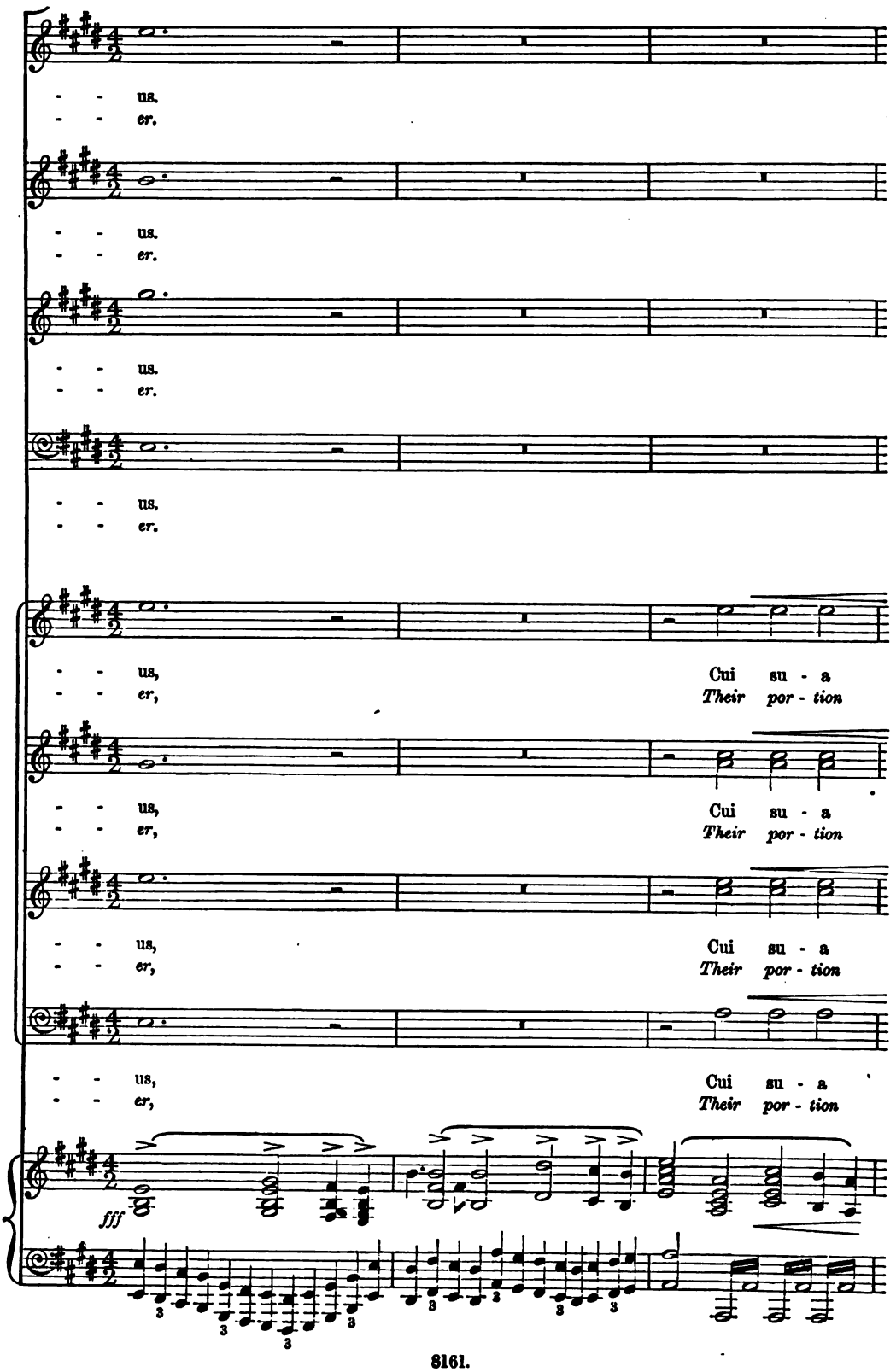

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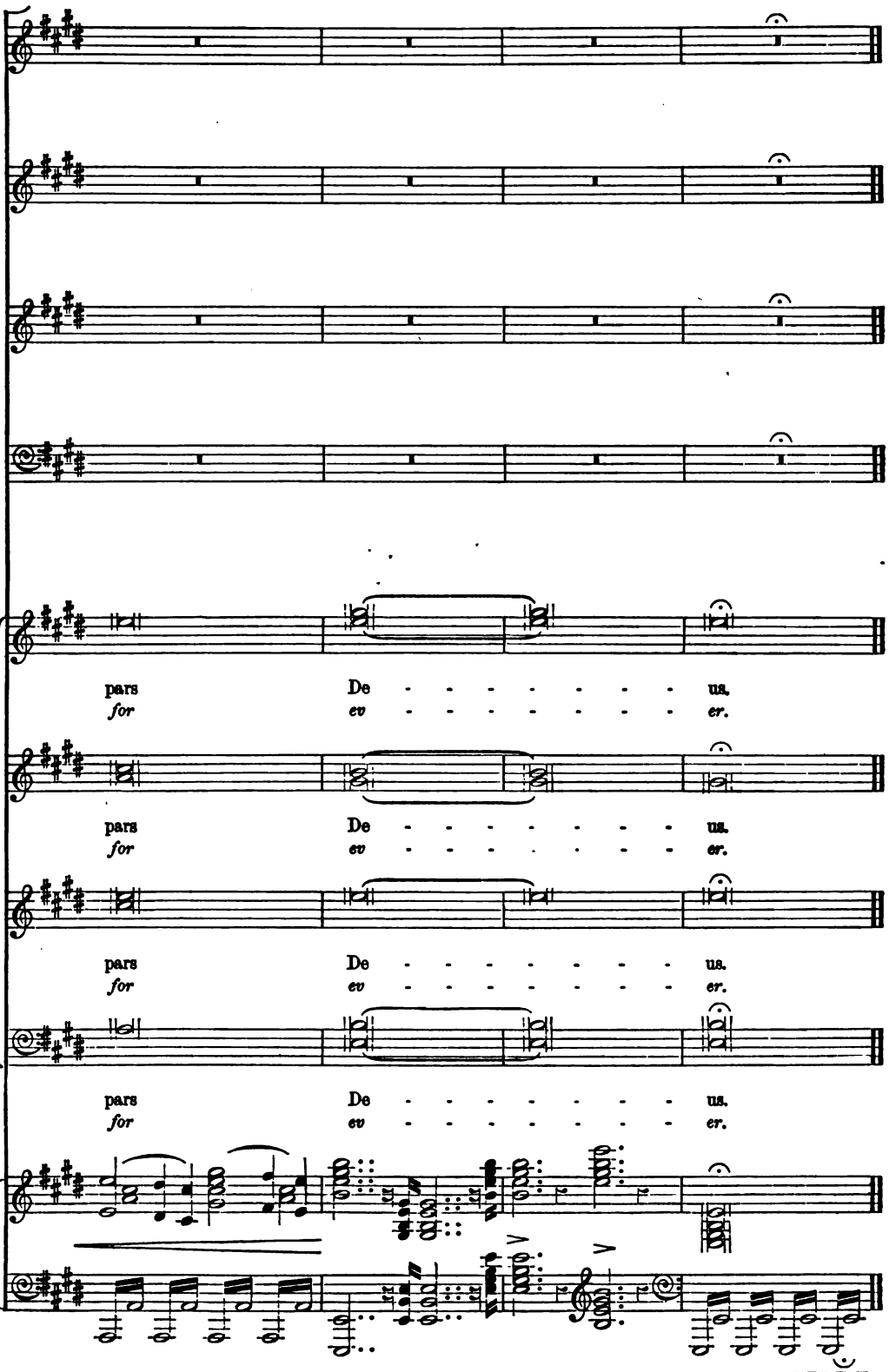

THE END.

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NOVELLO'S ORIGINAL OCTAVO EDITIONS
OF
Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Cloth Gilt.
FRANZ ABT.			
THE FAYS' FROLIC (Female voices)	2/6	—	—
SPRINGTIME (ditto) (SOL-FA, 0/6)	2/6	—	—
SUMMER (ditto)	2/6	—	—
THE GOLDEN CITY (ditto) (SOL-FA, 0/6)	2/6	—	—
THE WISHING STONE (ditto)	2/6	—	—
THE WATER FAIRIES (ditto)	2/6	—	—
THE SILVER CLOUD (ditto)	2/6	—	—
MINSTER BELLS (ditto)	2/6	—	—
B. AGUTTER.			
MISSA DE SANCTO ALBANO (English)	3/0	4/0	5/0
THOMAS ANDERTON.			
YULE TIDE	1/6	2/0	3/0
THE NORMAN BARON	1/0	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/4) ...	1/0	—	—
W. I. ARGENT.			
MASS, IN B FLAT	2/6	—	—
P. ARMES.			
HEZEKIAH	2/6	—	—
ST. JOHN THE EVANGELIST	2/6	—	—
ST. BARNABAS	2/0	—	—
E. ASPA.			
THE GIPSIES	1/0	—	—
ENDYMION	4/0	—	—
ASTORGA.			
STABAT MATER	1/0	1/6	—
BACH.			
MASS, IN B MINOR	2/6	3/0	4/0
MISSA BREVIS, IN A	1/6	—	—
THE PASSION (S. MATTHEW)	2/0	2/6	4/0
Abridged, as used at St. Paul's	1/6	—	—
THE PASSION (S. JOHN)	2/0	2/6	4/0
CHRISTMAS ORATORIO	2/0	2/6	4/0
MAGNIFICAT	1/0	—	—
GOD GOETH UP WITH SHOUTING	1/0	—	—
GOD SO LOVED THE WORLD	1/0	—	—
GOD'S TIME IS THE BEST (SOL-FA, 0/6)	1/0	—	—
MY SPIRIT WAS IN HEAVINESS	1/0	—	—
O LIGHT EVERLASTING	1/0	—	—
BIDE WITH US	1/0	—	—
A STRONGHOLD SURE	1/0	—	—
BE NOT AFRAID (SOL-FA, 0/4)	0/6	—	—
BLESSING, GLORY, AND WISDOM	0/6	—	—
I WRESTLE AND PRAY (SOL-FA, 0/2)	0/4	—	—
THOU GUIDE OF ISRAEL	1/0	—	—
JESU, PRICELESS TREASURE	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
J. BARNBY.			
REBEKAH (SOL-FA, 0/9)	1/0	1/6	2/6
THE LORD IS KING (97th Psalm)	1/6	2/0	—
LEONARD BARNES.			
THE BRIDAL DAY	2/6	—	4/6
J. F. BARNETT.			
THE ANCIENT MARINER (SOL-FA, 2/0)	3/6	4/0	5/0
THE RAISING OF LAZARUS	6/6	—	9/0
PARADISE AND THE PERI	4/0	—	—
BEETHOVEN.			
THE PRAISE OF MUSIC	1/6	2/0	3/0
RUINS OF ATHENS	1/0	1/6	2/6
ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	2/6
MOUNT OF OLIVES	1/0	1/6	2/6
MASS, IN C	1/0	1/6	2/6
COMMUNION SERVICE, IN C	1/6	—	3/0
MASS, IN D	2/0	2/6	4/0
THE CHORAL SYMPHONY	2/6	—	—
DITTO, THE VOCAL PORTION (DITTO, SOL-FA, 0/6)	1/0	—	—
THE CHORAL FANTASIA (SOL-FA, 0/3)	1/0	—	—
A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—
MEEK, AS THOU LIVEDST HAST THOU DEPARTED	0/3	—	—
KAREL BENDL.			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
WILFRED BENDALL.			
THE LADY OF SHALOTT (Female voices) (DITTO SOL-FA, 1/0) ...	2/6	—	—
SIR JULIUS BENEDICT.			
ST. PETER	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (SOL-FA, 1/6) ...	2/6	3/0	4/0
PASSION MUSIC FROM ST. PETER	1/6	—	—

No. 352. 12/9/92.

	Paper Cover.	Paper Boards.	Cloth Gilt.
SIR W. STERNDALE BENNETT.			
THE MAY QUEEN (SOL-FA, 1/0)	3/0	3/6	5/0
THE WOMAN OF SAMARIA (SOL-FA, 1/0)... ...	4/0	—	6/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
G. R. BETJEMANN.			
THE SONG OF THE WESTERN MEN	1/0	—	—
W. R. BEXFIELD.			
ISRAEL RESTORED	4/0	—	6/0
HUGH BLAIR.			
HARVEST-TIDE	1/0	—	—
JOSIAH BOOTH.			
THE DAY OF REST (Female voices)	2/6	—	—
E. M. BOYCE.			
THE LAY OF THE BROWN ROSARY	1/6	—	—
YOUNG LOCHINVAR	1/6	—	—
J. BRADFORD.			
HARVEST CANTATA	1/6	—	—
THE SONG OF JUBILEE	2/0	—	—
PRAISE THE LORD	2/0	—	—
W. F. BRADSHAW.			
GASPAR BECERRA	1/6	—	—
J. BRAHMS.			
A SONG OF DESTINY	1/0	—	—
C. BRAUN.			
SIGURD	5/0	—	—
J. C. BRIDGE.			
DANIEL	3/6	—	—
RUDEL	4/0	—	—
J. F. BRIDGE.			
ROCK OF AGES (Latin and English) (SOL-FA, 0/4)...	1/0	—	—
MOUNT MORIAH	3/0	—	—
BOADICEA	2/6	—	—
CALLIRHOË (SOL-FA, 1/6)...	2/6	3/0	4/0
NINEVEH	2/6	3/0	4/0
THE INCHCAPE ROCK	1/0	—	—
THE LORD'S PRAYER	1/0	—	—
DUDLEY BUCK.			
THE LIGHT OF ASIA	3/0	3/6	5/0
EDWARD BUNNETT.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—
W. BYRD.			
MASS FOR FOUR VOICES (in F minor)	2/6	—	—
CARISSIMI.			
JEPHTHAH	1/0	—	—
F. D. CARNELL.			
SUPPLICATION	5/0	—	—
GEORGE CARTER.			
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6
WILLIAM CARTER.			
PLACIDA	2/0	2/6	4/0
CHERUBINI.			
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
SECOND MASS, IN D MINOR...	2/0	2/6	3/6
THIRD MASS (CORONATION)	1/0	1/6	2/6
FOURTH MASS, IN C	1/0	1/6	2/6
E. T. CHIPP.			
JOB	4/0	—	—
NAOMI	2/0	—	—
FREDERICK CORDER.			
THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
SIR MICHAEL COSTA.			
THE DREAM	1/0	—	—
H. COWARD.			
THE STORY OF BETHANY (SOL-FA, 1/6)... ...	2/6	3/0	—
F. H. COWEN.			
ST. JOHN'S EVE (SOL-FA, 1/6)	2/6	3/0	4/0
A SONG OF THANKSGIVING...	1/6	—	—
SLEEPING BEAUTY (SOL-FA, 1/6)	2/6	3/0	4/0
RUTH (SOL-FA, 1/6)	4/0	4/6	6/0
J. MAUDE CRAMENT.			
I WILL MAGNIFY THEE, O GOD (145th Psalm)...	2/6	—	—
W. CRESER.			
EUDORA (A dramatic Idyll)	2/6	—	—
W. CROTCH.			
PALESTINE	3/0	3/6	5/0
W. H. CUMMINGS.			
THE FAIRY RING	2/6	—	—

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	Paper Cover.	Paper Boards.	Cloth Gilt.
W. G. CUSINS.			
TE DEUM	1/6	—	—
FÉLICIEN DAVID.			
THE DESERT (Male voices)	1/6	2/0	—
P. H. DIEMER.			
BETHANY	4/0	—	—
M. E. DOORLY.			
LAZARUS	2/6	—	—
F. G. DOSSERT.			
MASS, IN E MINOR	5/0	—	—
ANTONIN DVOŘÁK.			
ST. LUDMILA	5/0	6/0	7/6
DITTO (German and Bohemian Words) ...	3/0	—	—
THE SPECTRE'S BRIDE	3/0	3/6	5/0
DITTO (German and Bohemian Words)	6/0	—	—
STABAT MATER	2/6	3/0	4/0
PATRIOTIC HYMN...	1/6	—	—
DITTO (German and Bohemian Words)	3/0	—	—
REQUIEM MASS	5/0	6/0	7/6
A. E. DYER.			
SALVATOR MUNDI	2/6	—	—
ELECTRA OF SOPHOCLES	1/6	2/0	—
H. J. EDWARDS.			
THE ASCENSION	2/6	—	—
THE EPIPHANY	2/0	—	—
PRAISE TO THE HOLIEST	1/6	—	—
ROSALIND F. ELLICOTT.			
ELYSIUM	1/0	—	—
THE BIRTH OF SONG	1/6	—	—
GUSTAV ERNEST.			
ALL THE YEAR ROUND (Female Voices)	2/0	—	—
HENRY FARMER.			
MASS, IN B FLAT (Latin and English)	2/0	2/6	3/6
MYLES B. FOSTER.			
THE LADY OF THE ISLES	1/6	—	—
THE ANGELS OF THE BELLS (Female voices)...	1/6	—	—
(DITTO, SOL-FA, 0/8)			
THE BONNIE FISHWIVES (Female voices) ...	2/6	—	—
ROBERT FRANZ.			
PRAISE YE THE LORD (117th Psalm)	1/0	—	—
NIELS W. GADE.			
PSYCHE (SOL-FA, 1/6)	2/6	3/0	4/0
SPRING'S MESSAGE (SOL-FA, 0/8)	0/8	—	—
ERL-KING'S DAUGHTER (SOL-FA, 0/9)	1/0	1/6	2/6
ZION	1/0	1/6	2/0
THE CRUSADERS (SOL-FA, 1/0)	2/0	2/6	4/0
COMALA	2/0	2/6	4/0
CHRISTMAS EVE (SOL-FA, 0/4)	1/0	1/6	—
HENRY GADSBY.			
LORD OF THE ISLES (SOL-FA, 1/6)	2/6	—	—
ALCESTIS (Male voices)	4/0	—	—
COLUMBUS (Male voices)...	2/6	—	—
G. GARRETT.			
HARVEST CANTATA (SOL-FA, 0/6)	1/0	—	—
THE SHUNAMMITE	3/0	—	—
THE TWO ADVENTS	1/6	—	—
R. MACHILL GARTH.			
EZEKIEL	4/0	4/6	—
THE WILD HUNTSMAN	1/0	1/6	—
A. R. GAUL.			
A SONG OF LIFE (Ode to Music)	1/0	—	—
JOAN OF ARC (SOL-FA, 1/0)	2/6	3/0	4/0
PASSION SERVICE	2/6	3/0	4/0
RUTH (SOL-FA, 0/9)	2/0	2/6	4/0
THE HOLY CITY (SOL-FA, 1/0)	2/6	3/0	4/0
TEN VIRGINS (SOL-FA, 1/0)	2/6	3/0	4/0
ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0
FR. GERNSHEIM.			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
F. E. GLADSTONE.			
PHILIPPI	2/6	—	—
GLUCK.			
ORPHEUS	3/6	—	—
HERMANN GOETZ.			
BY THE WATERS OF BABYLON (137th Psalm)...	1/0	—	—
NÆNIA	1/0	—	—
THE WATER-LILY (Male voices)	1/6	—	—
CH. GOUNOD.			
MORS ET VITA (Latin or English)	6/0	6/6	7/6
DITTO, SOL-FA (Latin and English)... ...	2/0	—	—
THE REDEMPTION (English words) (SOL-FA, 2/0)...	5/0	6/0	7/6
DITTO (French Words)	8/4	—	—
DITTO (German Words)...	10/0	—	—
MESSE SOLENNELLE (ST. CECILIA)...	1/0	1/6	2/6
OUT OF DARKNESS	1/0	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
TROISIÈME MESSE SOLENNELLE	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
DITTO (Out of darkness) ...	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiæ Jerusalem)	1/0	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—
GALLIA (SOL-FA, 0/4)	1/0	—	—

	Paper Cover.	Paper Boards.	Cloth Gilt.
A. M. GOODHART.			
EARL HALDAN'S DAUGHTER	1/0	—	—
ARETHUSA	2/0	—	—
C. H. GRAUN.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
TE DEUM	2/0	2/6	4/0
ALAN GRAY.			
THE WIDOW OF ZAREPHATH	2/0	—	—
J. O. GRIMM.			
THE SOUL'S ASPIRATION	1/0	—	—
G. HALFORD.			
THE PARACLETE	2/0	—	—
HANDEL.			
ALEXANDER'S FEAST	2/0	2/6	4/0
ACIS AND GALATEA	1/0	1/6	2/6
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COMMUNION SERVICE, ditto	2,0	2/6	4/0
MASS, IN B FLAT	1,0	1/6	2/6
COMMUNION SERVICE, ditto	2,0	—	3/6
MASS, IN C	1,0	1/6	2/6
COMMUNION SERVICE, ditto	2,0	—	3/6
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13. My heart and lute.
14. My native Highland home.
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THE MUSIC COMPOSED BY

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STANDARD.

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MORNING POST.

It is of course intended for church use, and is therefore designedly simple in style; but though he avoids elaborate choral writing, the composer has by no means sacrificed vigour to simplicity. The chorus of "Saviour Christ" is a powerful piece of writing, and several of the solos have a very distinct individuality. The Cantata is admirably adapted for Lenten use in churches where choral services are a prominent feature. It is commendably free from that particular kind of sentimentality which so often is the bane of compositions of this class.

DAILY NEWS.

No detailed description is necessary of a work of this character, which being intended for ordinary church as well as for Festival use, is for the most part studiously simple and unpretentious, although when occasion arises, as in the fine chorus of the "Christian Church," the composer furnishes a worthy example of his sound musicianship. . . . The whole work is admirably suited to the purpose for which it was avowedly written, and there is every reason to believe that it will become quite as popular as its predecessor.

DAILY CHRONICLE.

Mr. Bennett's narrative of the departure for the Mount of Olivet and of the scene in the Garden is partly original verse, excellently adapted to music, and partly well-chosen sentences from Scripture, the blending of the two being so dexterous that there is nothing to interfere with the steadily flowing current of the touching story. As effectively as before Mr. Lee Williams shows his aptitude for dealing with a sacred theme in a manner readily understood by the humblest worshipper in the slightest degree susceptible to the influence of music.

THE ATHENÆUM.

It is a worthy companion to the same composer's "Bethany." Mr. Joseph Bennett's libretto deals exclusively with the scene in the garden of Olivet, the first text being, "And when they had sung an hymn they went out into the Mount of Olives," and the last, "Then all the disciples forsook Him and fled." The talented organist of Gloucester Cathedral has contrived to avoid monotony in his music, notwithstanding its studious simplicity and necessary general sombreness. The impulsiveness of the Apostle Peter is well portrayed in his solos, and there is a vigorous chorus of the Church.

THE GUARDIAN.

At the evening performance, a new Church Cantata entitled "Gethsemane," by Mr. Lee Williams, was heard for the first time, and made a deservedly favourable impression by its agreeable blending of sound scholarship with unforced and genial melody. The spirit of the music is excellent. It abounds in sentiment, but never lapses into mawkishness. Alike in his writing for chorus and orchestra, Mr. Williams shows an admirable sense of tone. The work is naturally of a grave character, but excellent relief is afforded by two spirited airs for baritone.

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PRODUCED AT THE GLOUCESTER FESTIVAL, 1892.

JOB

AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

C. H. H. PARRY.

Price Two Shillings and Sixpence.
Full Score and Orchestral Parts may be had on hire.

THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The various instances of God's omnipotence are treated with consummate skill, and a fine climax is reached at the words "Then shall God also confess that thine own right hand hath saved thee," which are set to a passage of broad seven-part writing, without accompaniment. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

DAILY TELEGRAPH.

Dr. Parry's music is of the sort which cannot readily be dealt with by a critic who would do it justice. In its general character, in its details, and in special peculiarities, it calls not for a hurried, but for a leisurely survey. The reason is that our brilliant English composer—perhaps the foremost musical man in these islands—never brings forward a new work which can be labelled as belonging to such-and-such a category and then put on its proper shelf with a few common-place words. Whatever Dr. Parry does has a stamp of its own, and the stamp, I do not hesitate to say, is that of genius—that of a man who thinks for himself and has thoughts which, unlike many others, it is worth while to express. . . . It made to-day a profound impression upon an audience which included a host of musicians drawn from all parts by the reputation of our "English Bach."

STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible, the music sometimes rising almost to fury, and then quieting down with sobbing accents as the mood of the afflicted Patriarch changes. Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence; it is an honour to English art, lofty in conception, and masterly in execution.

MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. The succeeding scene, in which the answer of God from the whirlwind is set for the full chorus, is also portentous in length, but in this the picturesqueness and variety of the words have helped the composer immensely. They would indeed inspire any musician, and in Dr. Parry's hands they form the text of the most remarkable piece of writing that he has yet given us. It is impossible within the limits of a brief and hurried notice to do justice to this astonishing chorus. The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis." . . . The ballad in the second scene is preluded by a charming solo for clarinet, and breathes throughout a spirit of exquisite freshness and simplicity. . . . One of the most effective passages in the work is the interview between the messenger and *Job*, which Dr. Parry has set to music of the rarest tenderness. . . . *Satan's* invocation of the winds is a brilliant declamatory solo, admirably orchestrated; but an even higher level is reached in the noble chorus that concludes the second scene, "See the clouds that sweep o'er the heavens." . . . Those wonderful "lamentations," in which the speaker sounds the very depths of heroic despair, have inspired the composer with a chain of musical phrases invariably dignified and at times rising to heights of real tragic grandeur and lofty ecstasy. . . . Very powerful and impressive again is the long chorus in the last scene, in which the unfailing picturesqueness and variety of the orchestration shows a decided advance on any of Dr. Parry's previous works. The great sombre chords which follow the words "The waters are hid as with a stone, and the face of the deep is frozen," are a veritable inspiration, while the passage, "Hast thou given the horse strength?" is treated with intrepid and irresistible vigour.

THE ATHENÆUM.

It opens with a theme of striking grandeur, fully scored for orchestra and organ. . . . The work of destruction is described in two wonderfully energetic and descriptive choruses, separated by an equally vigorous air for *Satan*. . . . The "lamentation" is not only one of the longest declamatory solos in existence, but also one of the finest. . . . An episode in D flat commands special attention by reason of its wonderful melodic beauty and expressiveness, and there are many other points from which admiration cannot be withheld, though to describe them would be impossible without copious illustrations in music type. . . . That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results; indeed, he might say, with Haydn, that "the rules are all my obedient, humble servants."

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